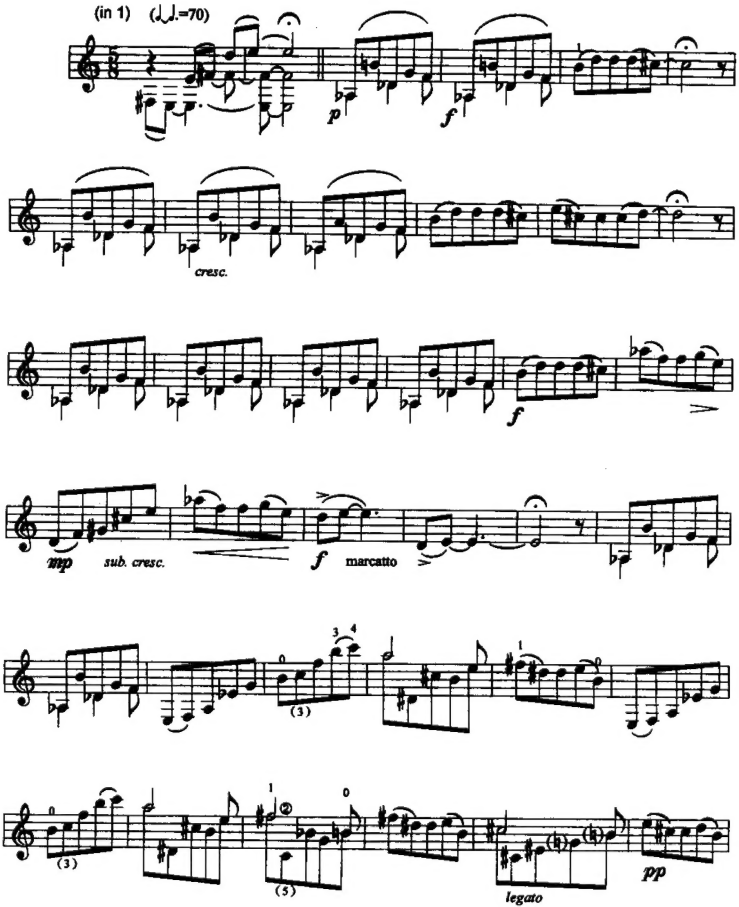
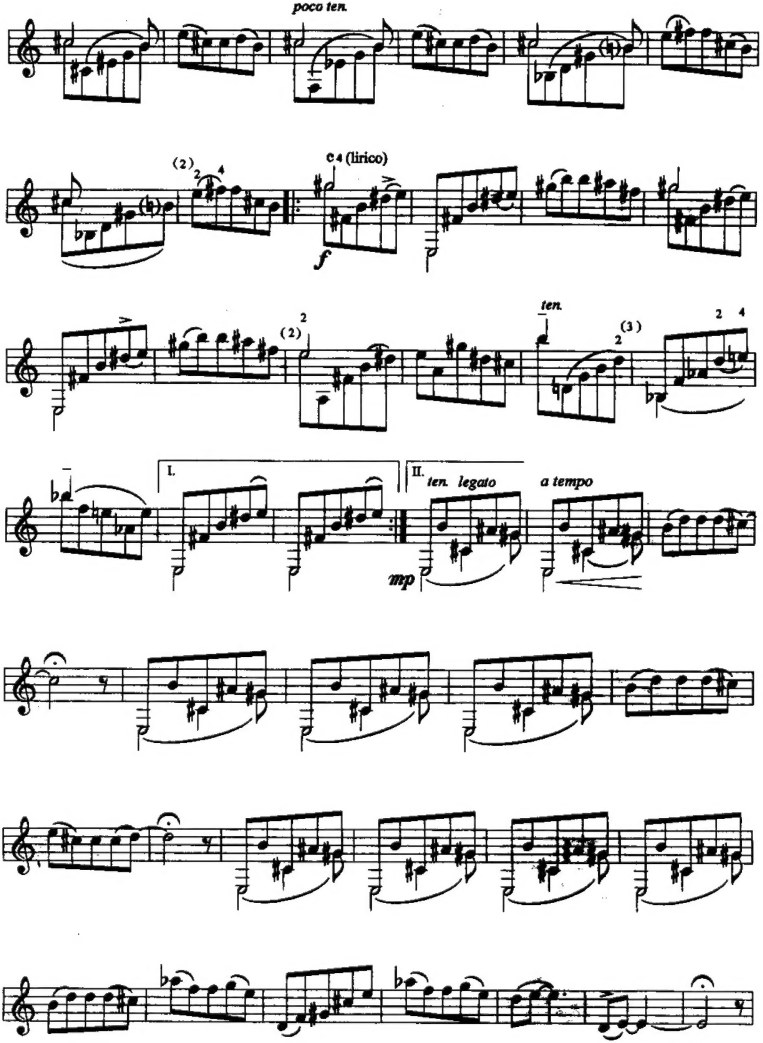
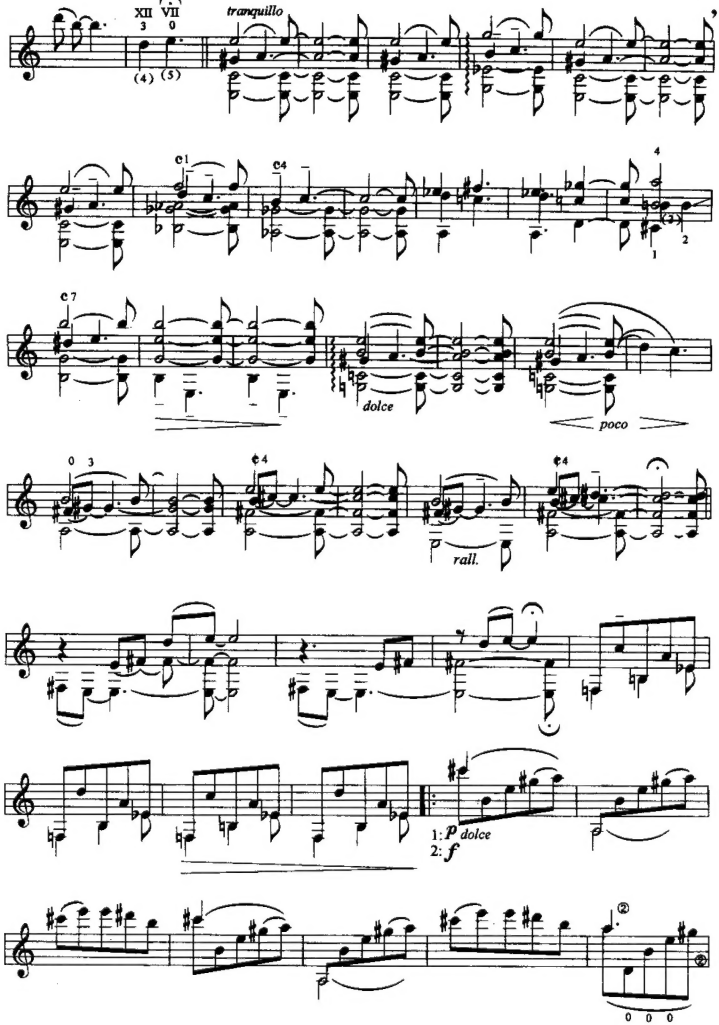
EL DECAMERON NEGRO

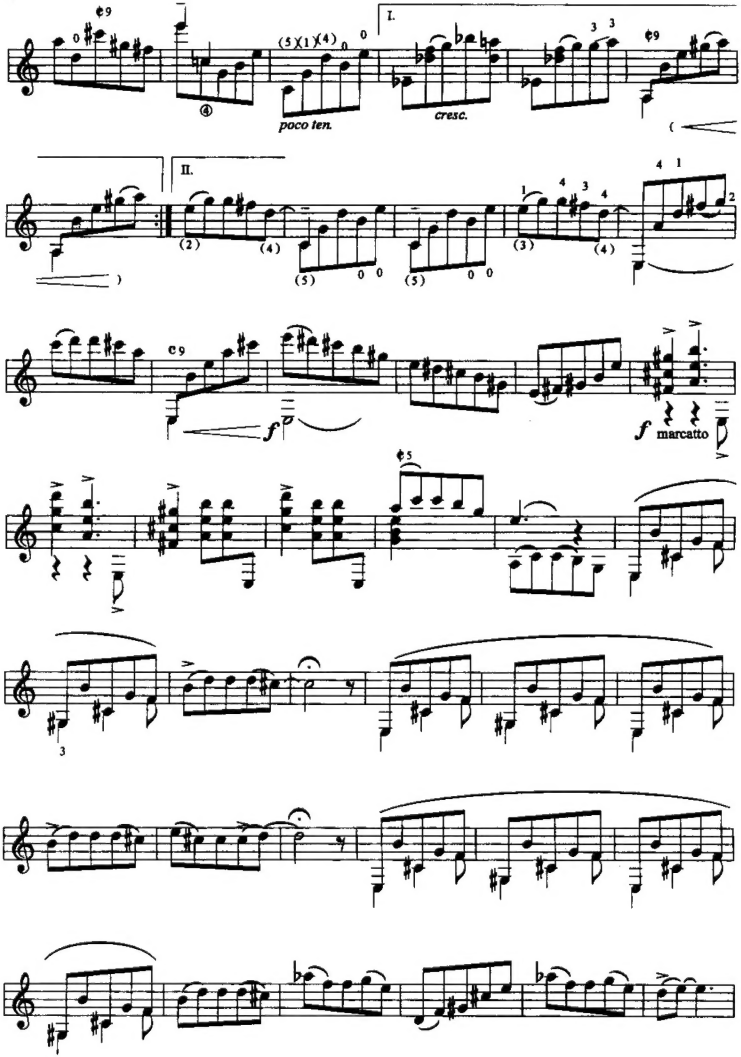
I EL ARPA DEL GUERRERO

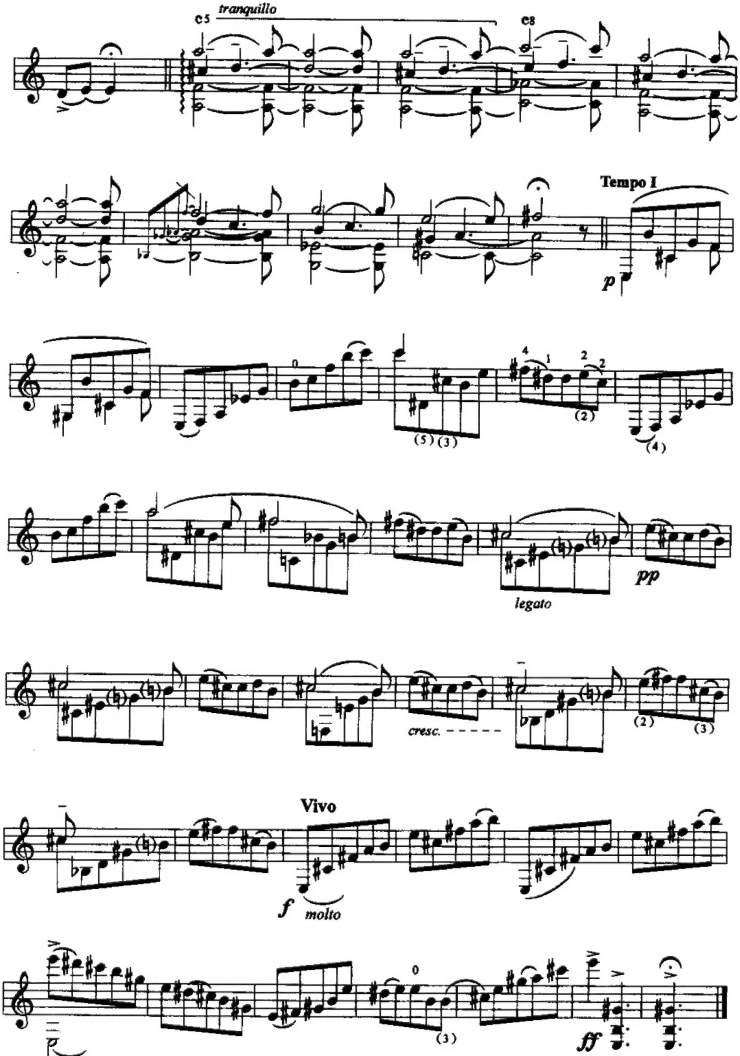
АРФА ВОИНА




poco ten.
c 4 (lirico)
f
ten.
I.
II.
ten. legato
a tempo
mp


tranquillo
dolce
poco
rall.
1: p dolce
2: f

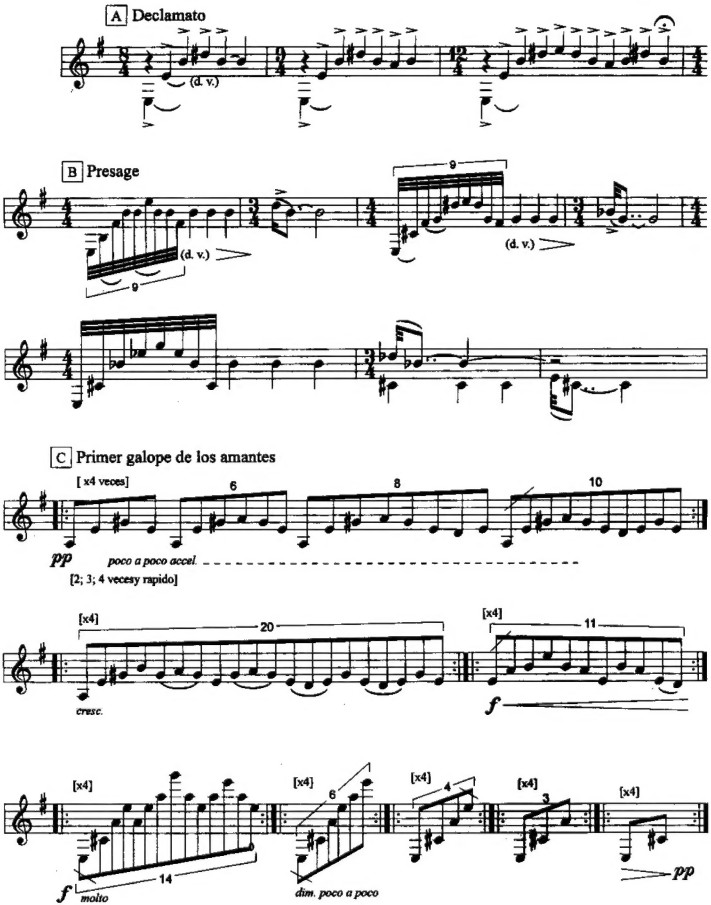

I.
poco ten.
cresc.
II.
f
f marcatto

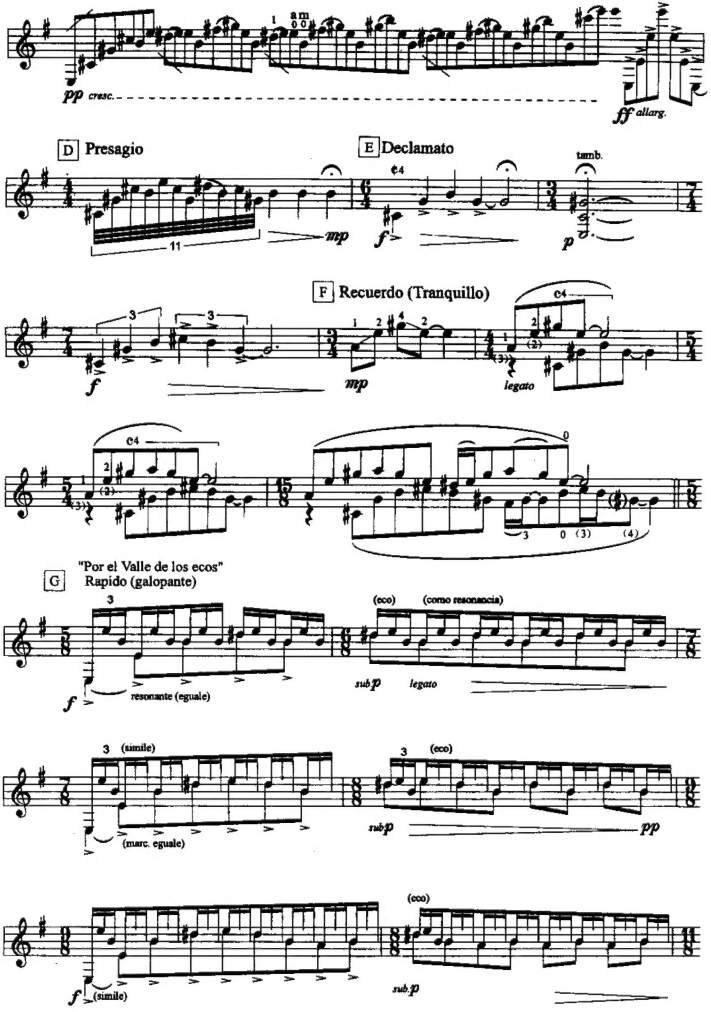

tranquillo
Tempo I
legato
cresc.
Vivo
molto

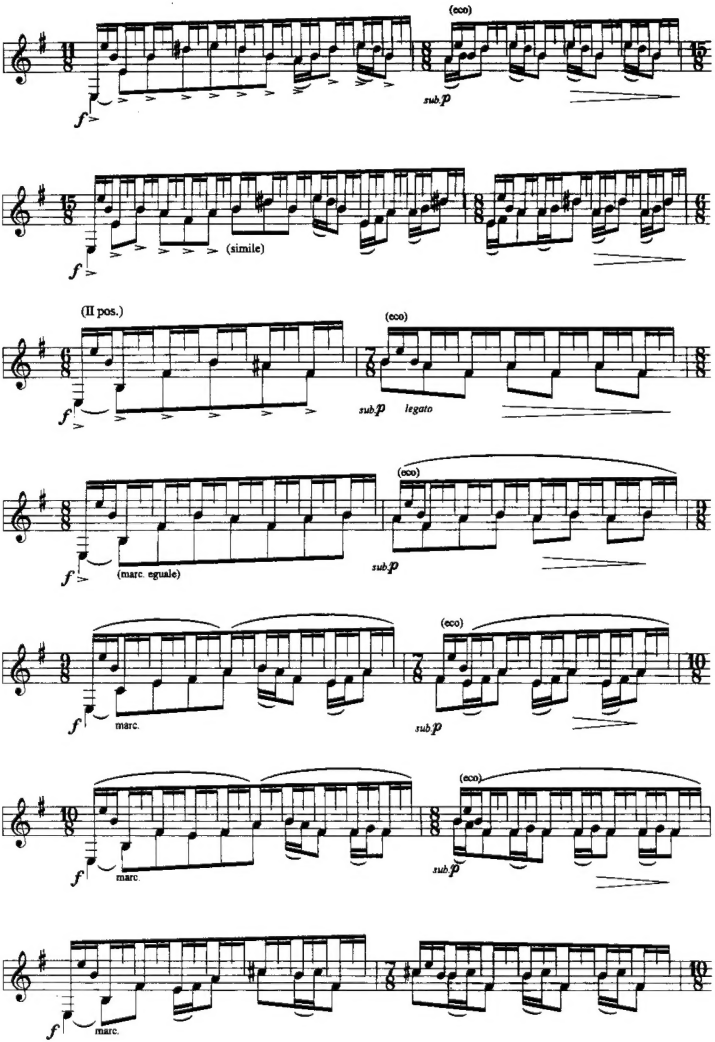
EL DECAMERON NEGRO

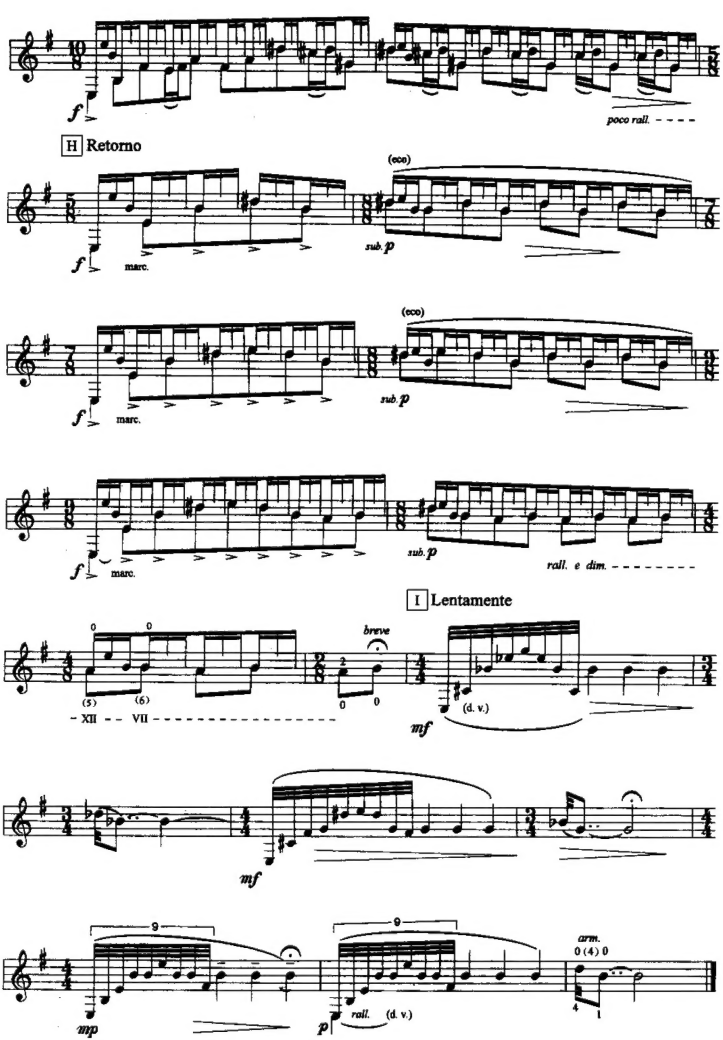
HUIDA DE LOS AMANTES POR EL VALLE DE LOS ECOS

ПОБЕГ ВОЗЛЮБЛЕННЫХ ПО ДОЛИНЕ ЭХО




pp cresc.
ff allarg.
D Presagio
E Declamato
tamb.
mp
f
p
F Recuerdo (Tranquillo)
mp
legato
G
"Por el Valle de los ecos"
Rapido (galopante)
(eco)
(como resonancia)
resonante (eguale)
sub.p
legato
(simile)
(eco)
(marc. eguale)
pp

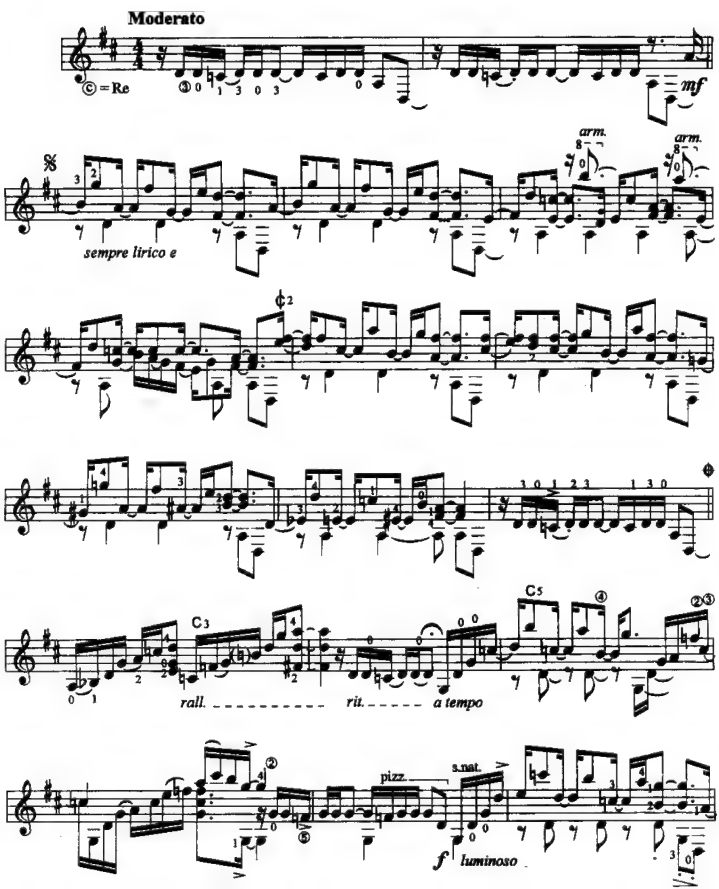

(eco)
sub.p
(simile)
(II pos.)
(eco)
sub.p
legato
(eco)
(marc. eguale)
sub.p
(eco)
marc.
sub.p
(eco)
marc.
sub.p
marc.

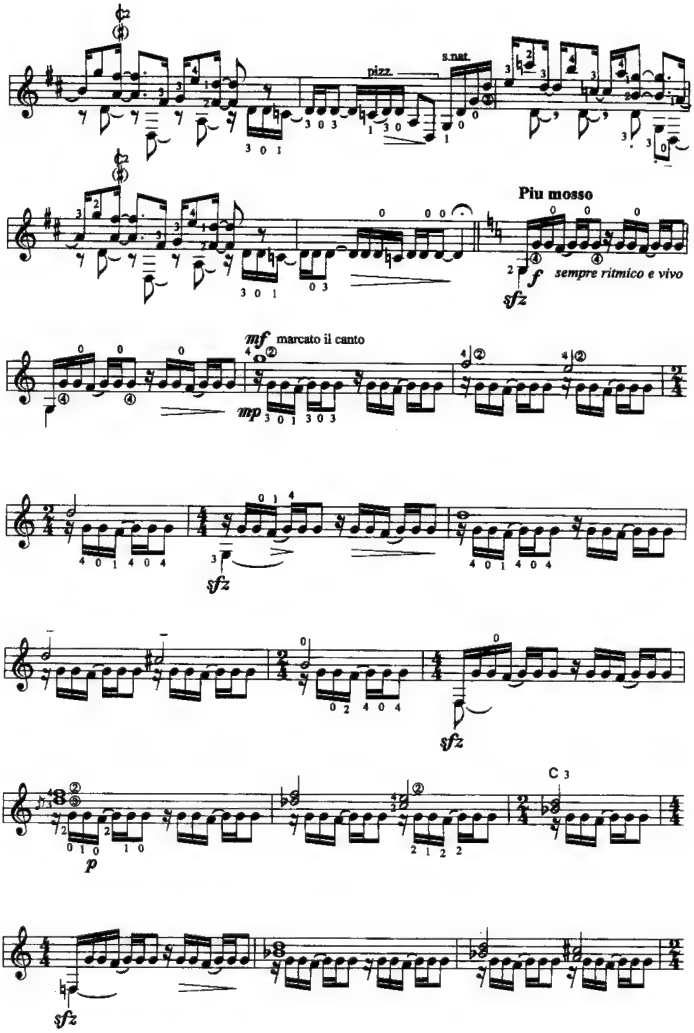

poco rall.
H Retorno
(eco)
marc.
sub. p
rall. e dim.
I Lentamente
breve
(5)
(6)
XII
VII
(d. v.)
mf
mp
p
rall.
arm.
0 (4) 0

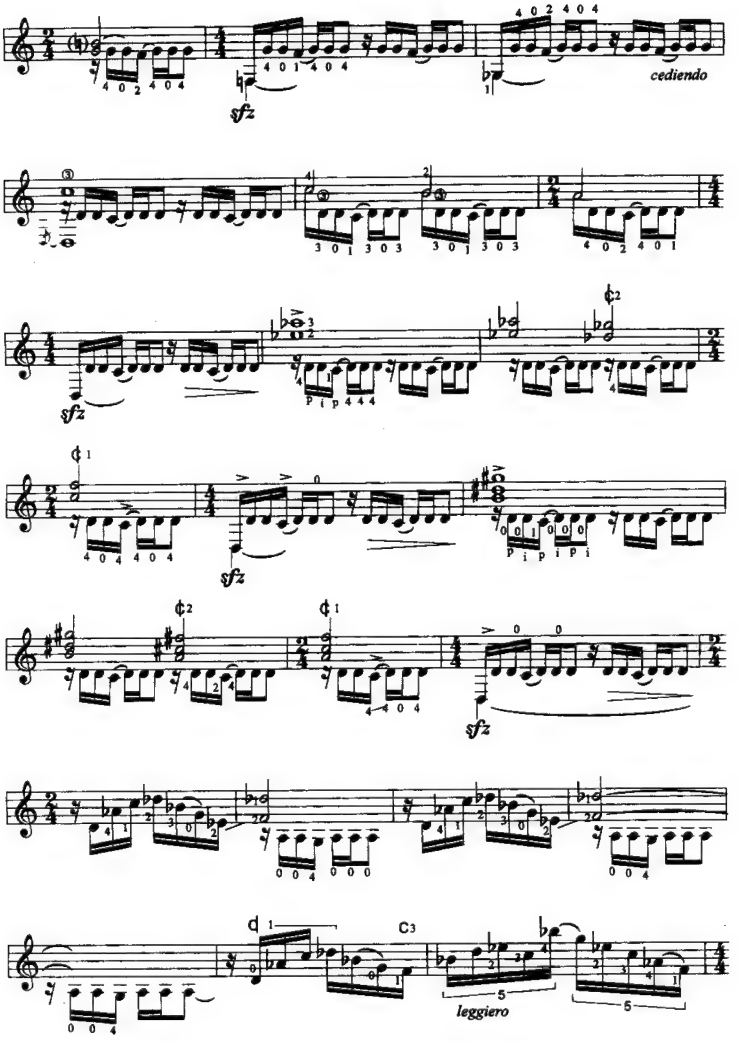
EL DECAMERON NEGRO

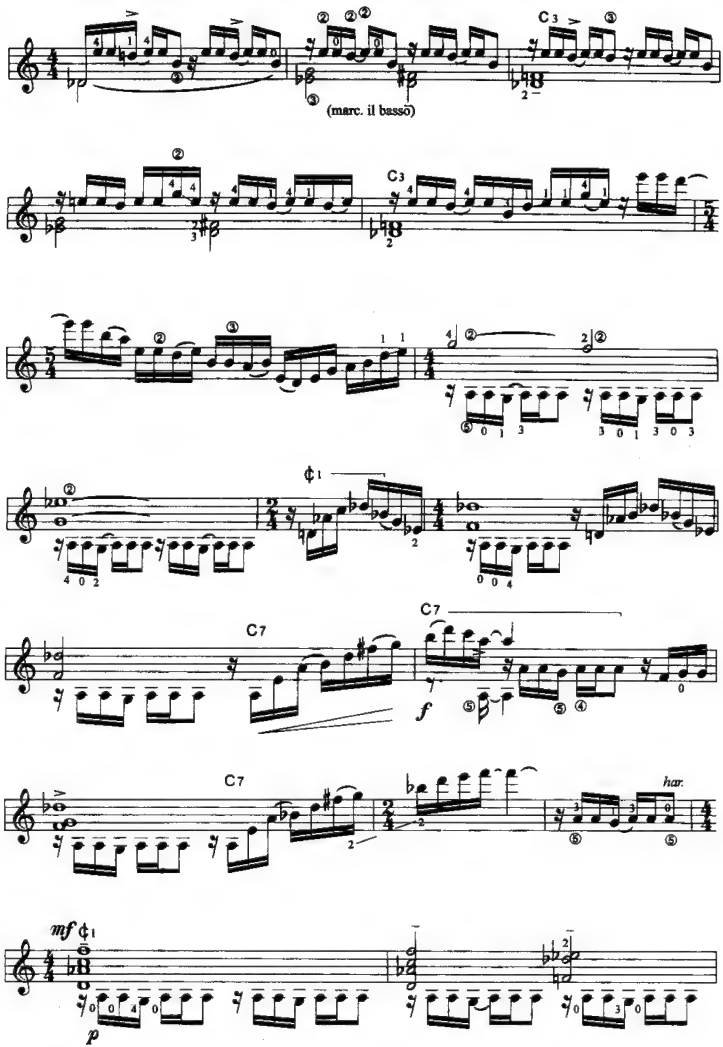
IN BALADA DE LA DONCELLA ENAMORADA

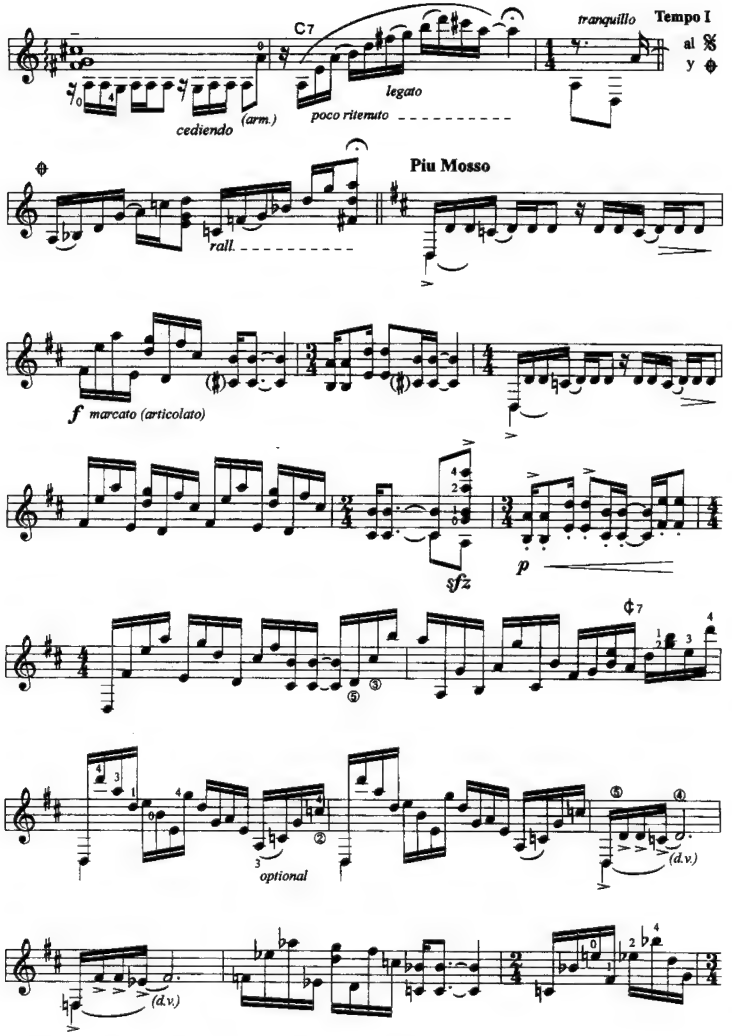
БАЛЛАДА ВЛЮБЛЁННОЙ ДЕВЫ




pizz.
s.nat.
Piu mosso
f
sempre ritmico e vivo
sfz
mf
marcato il canto
mp
sfz
sfz
C 3
p
sfz


cediendo
leggiero


C3
(marc. il basso)
C3
C7
C7
f
C7
har.
mf
p


C7
tranquillo
Tempo I
al 𝄋
y
cediendo
(arm.)
poco ritenuto
legato
Piu Mosso
rall.
f marcato (articolato)
sfz
p
optional
(d.v.)

DEUX THÈMES POPULAIRES CUBAINS

DOS TEMAS POPULARES CUBANOS

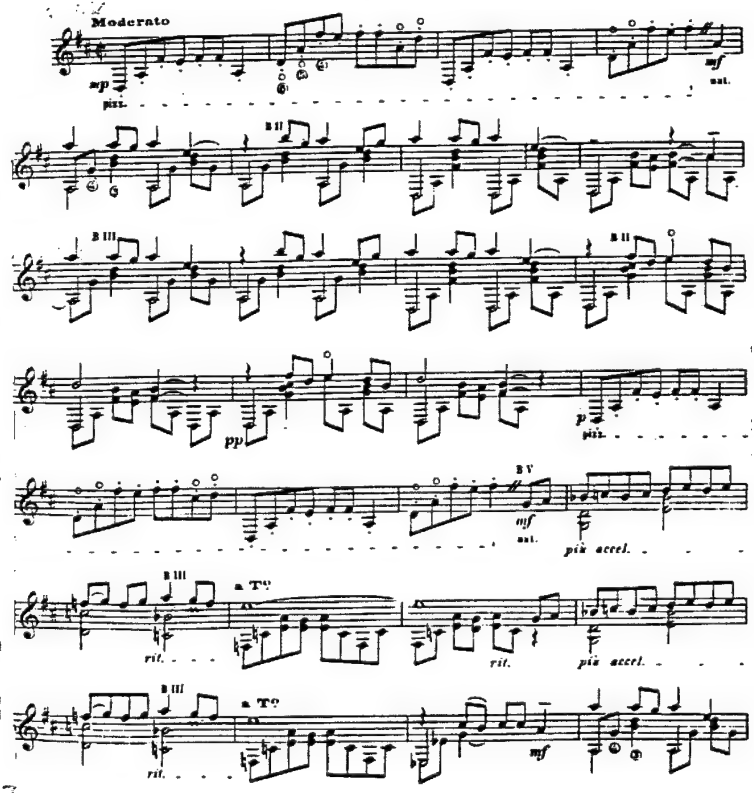
pour Guitare

Leo BROUWER

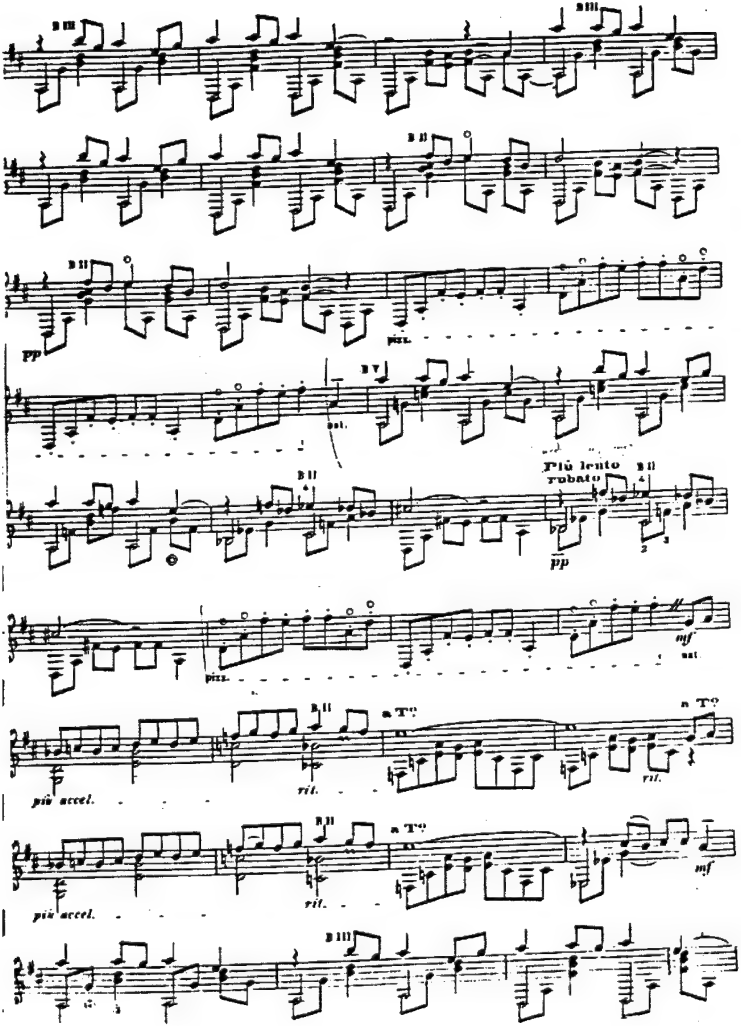
BERCEUSE

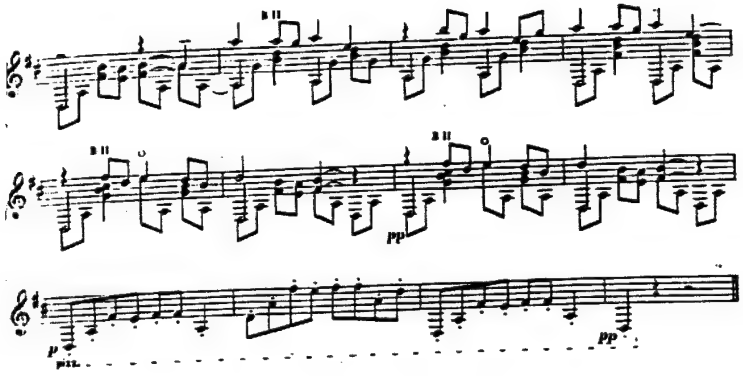
CANCIÓN DE CUNA

(sur un thème de Grenet)



by EDITIONS MAX ESCHIG

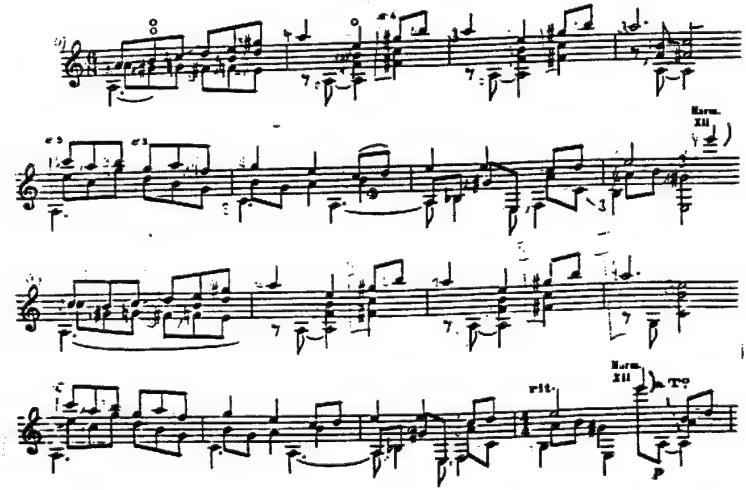

B III
B II
pp
pizz.
B V
ust.
Più lento
rubato
mf
a T°
più accel.
rit.

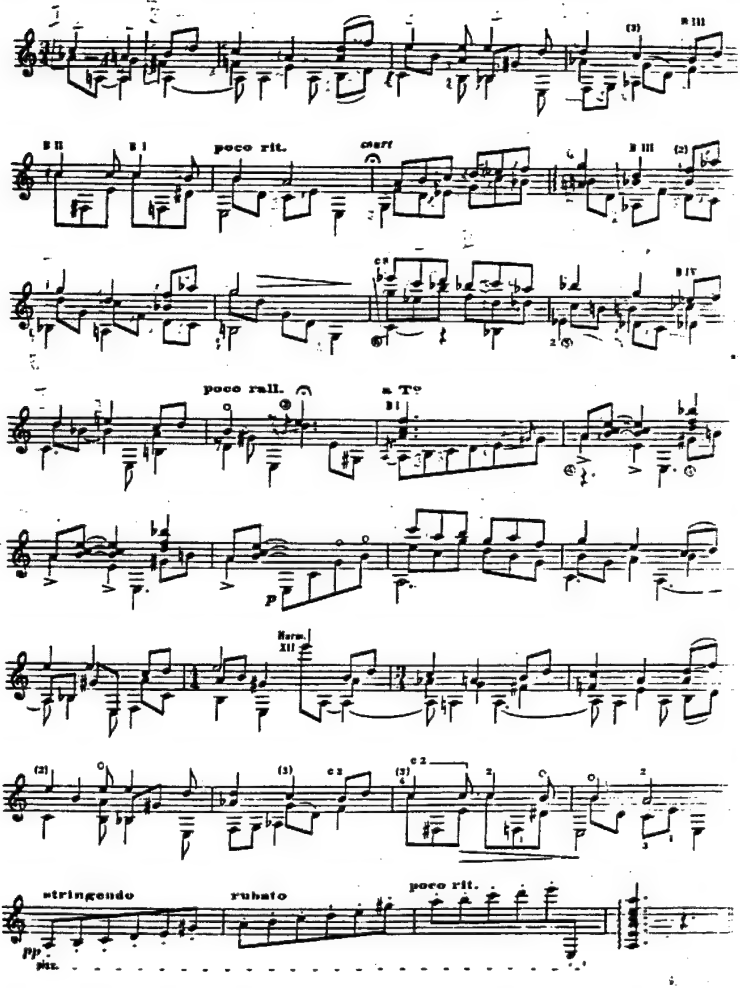


LES YEUX SORCIERS

OJOS BRUJOS

(sur un thème de Roig)




poco rit.
poco rall.
a T°
Harm. XII
stringendo
rubato
poco rit.
pizz.

DANZA DEL ALTIPLANO

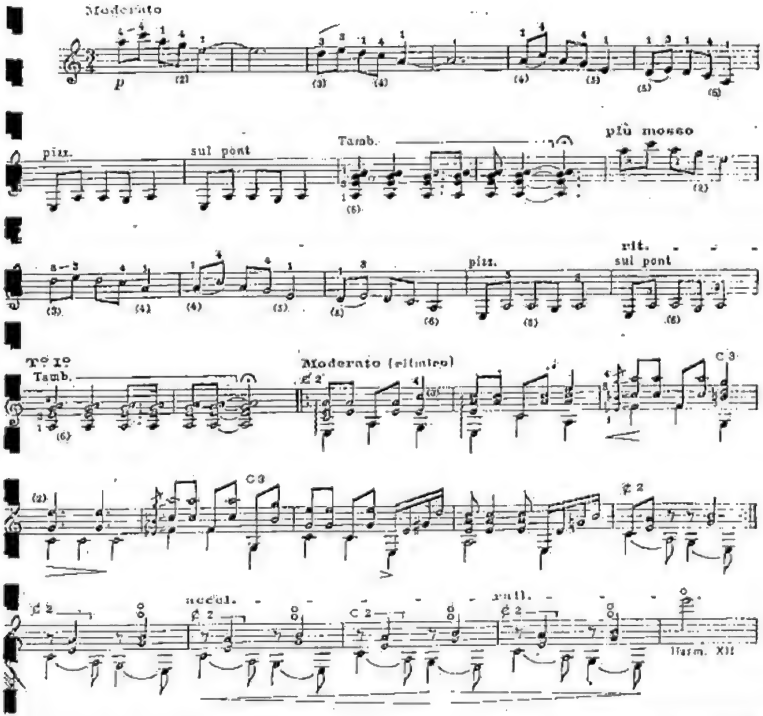
(sobre un tema folklórico)

(Nº1 des TROIS PIECES LATINO-AMERICAINES)

Danza del Altiplano

LEO BROUWER

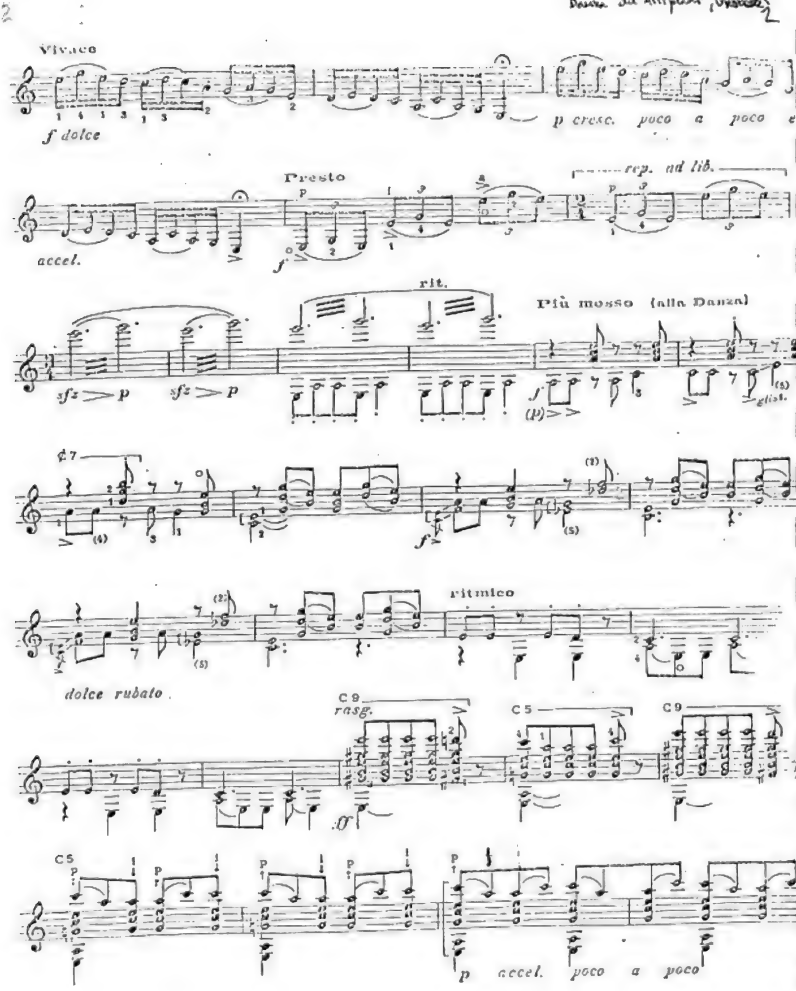
Durée: 2'45



1984 by EDITIONS MAX ESCHIG
48, Rue de Rome, Paris.

M.E. 8436

Danza del Altiplano, Orozco



Danza ad Altipiano, Brasiliana

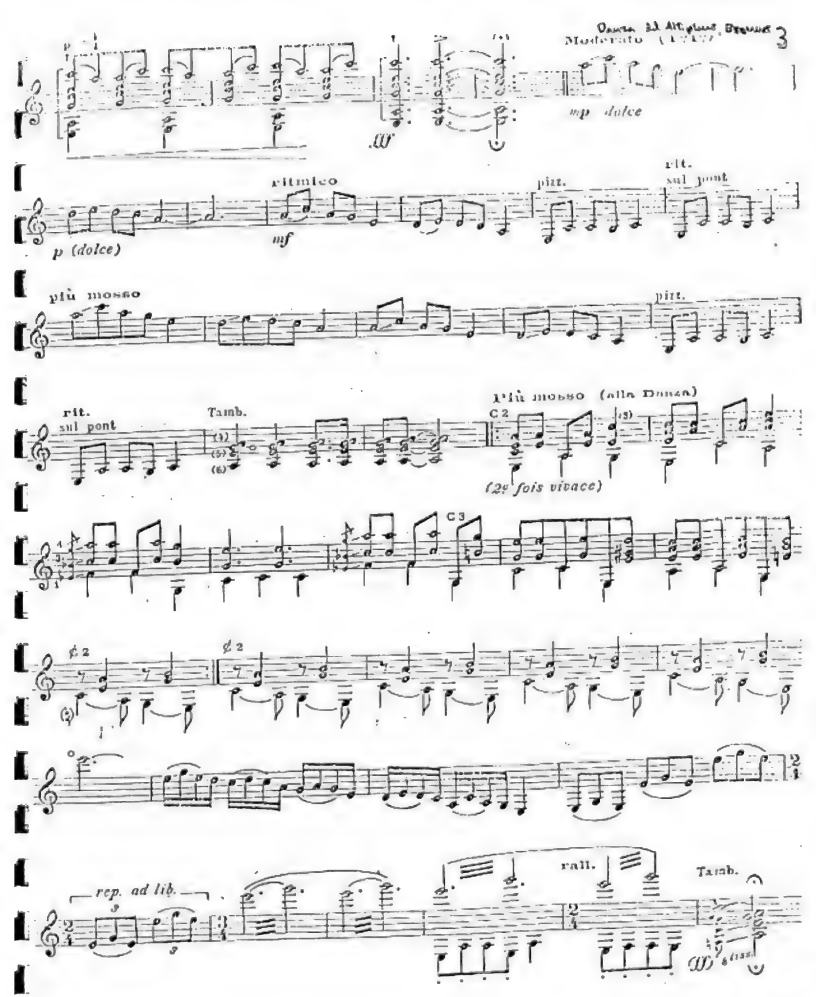
Moderato (1717)

mp dolce

fff

p (dolce)

ritmico



mf

pizz.

rit.
sul pont

più mosso

pizz.

rit.
sul pont

Tamb.

Più mosso (alla Danza)

C 2

(2e fois vivace)

C 3

rep. ad lib.

rall.

Tamb.

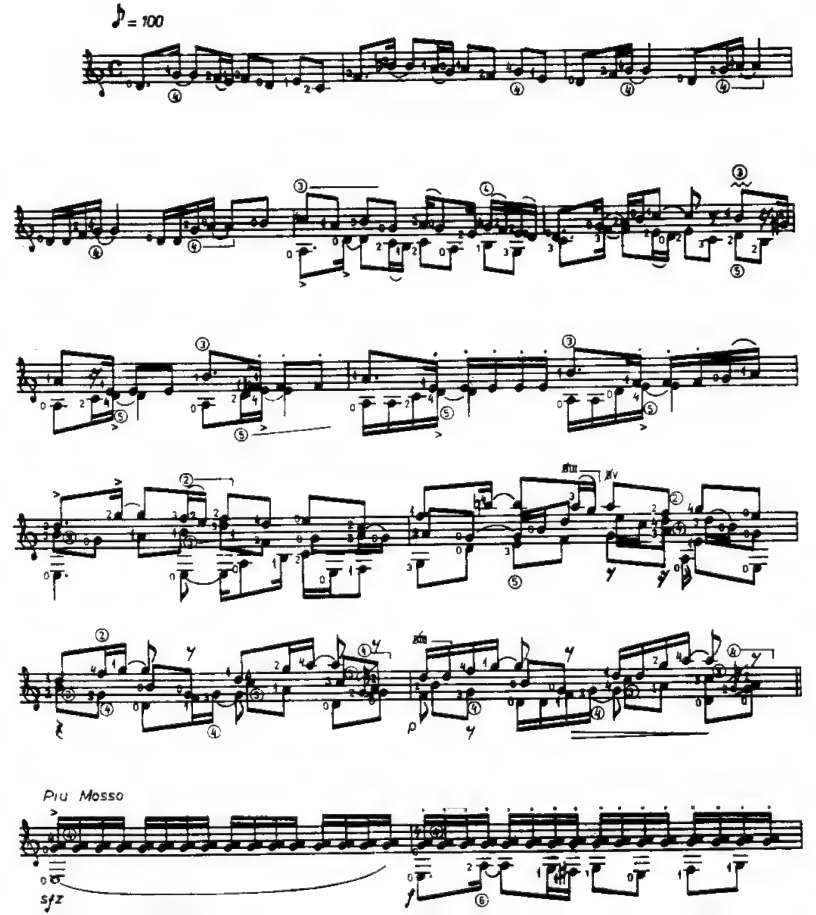
fff 8 liss.

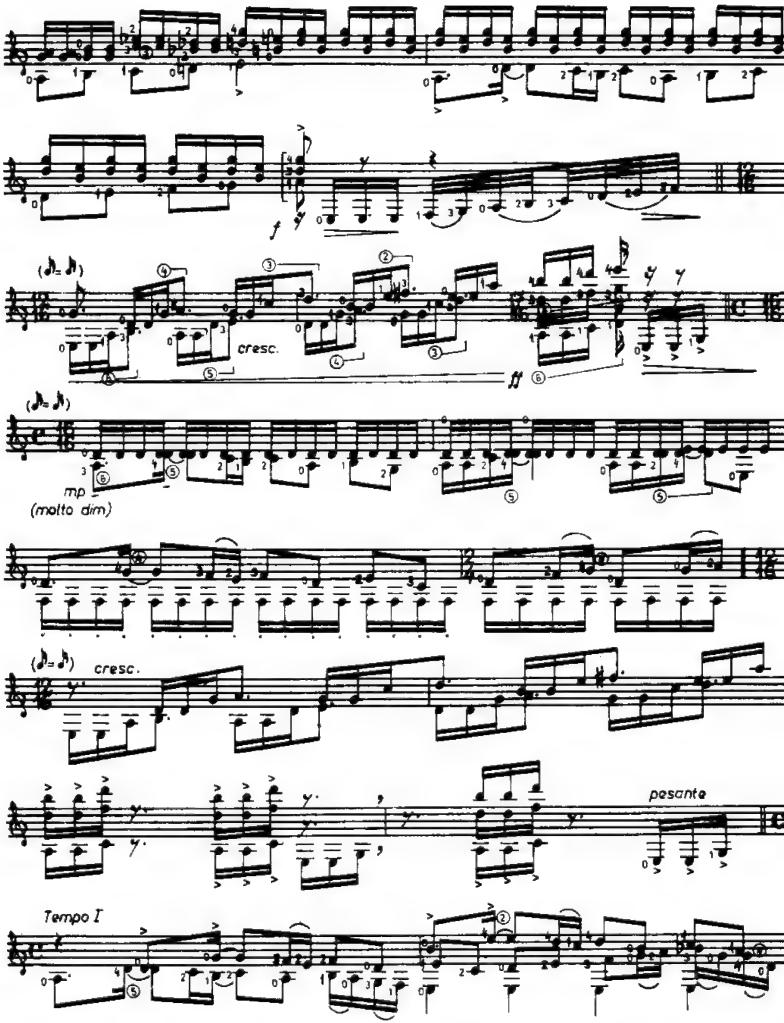
Imprimerie Rolland Père et Fils - Paris

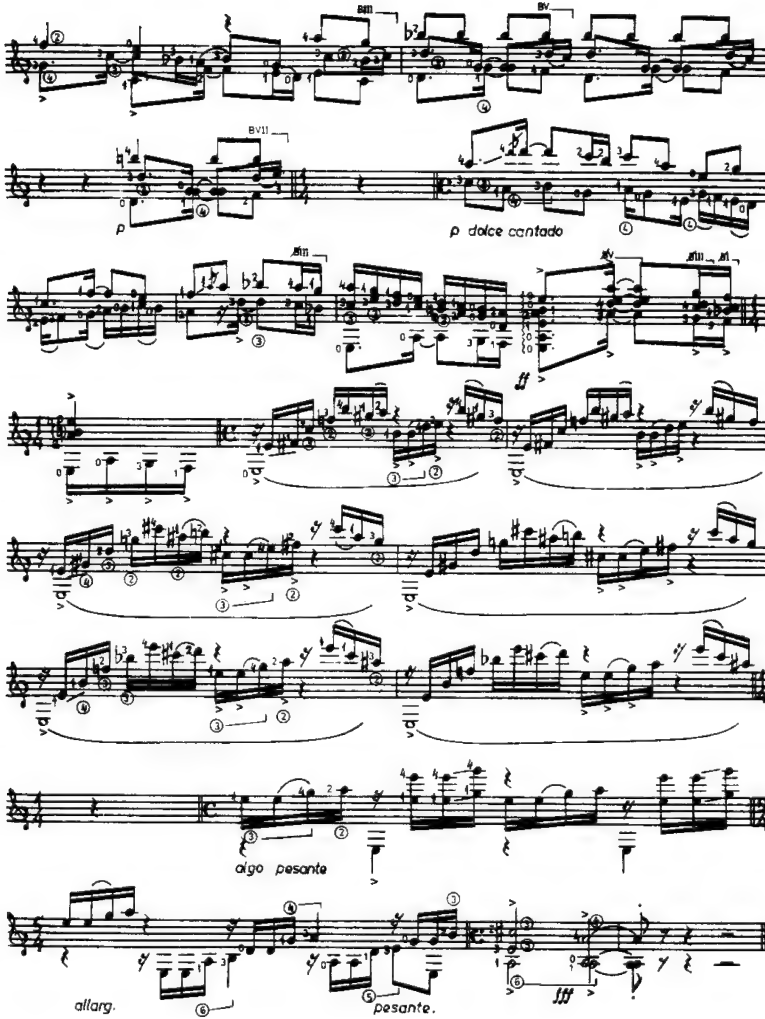
M. E. 8538

Gravelot RUPERT, 64

FUGA No. 1




f
cresc.
ff
mp
(molto dim)
cresc.
pesante
Tempo I


BIII
BV
BVII
p
p dolce cantado
ff
algo pesante
allarg.
pesante.
fff

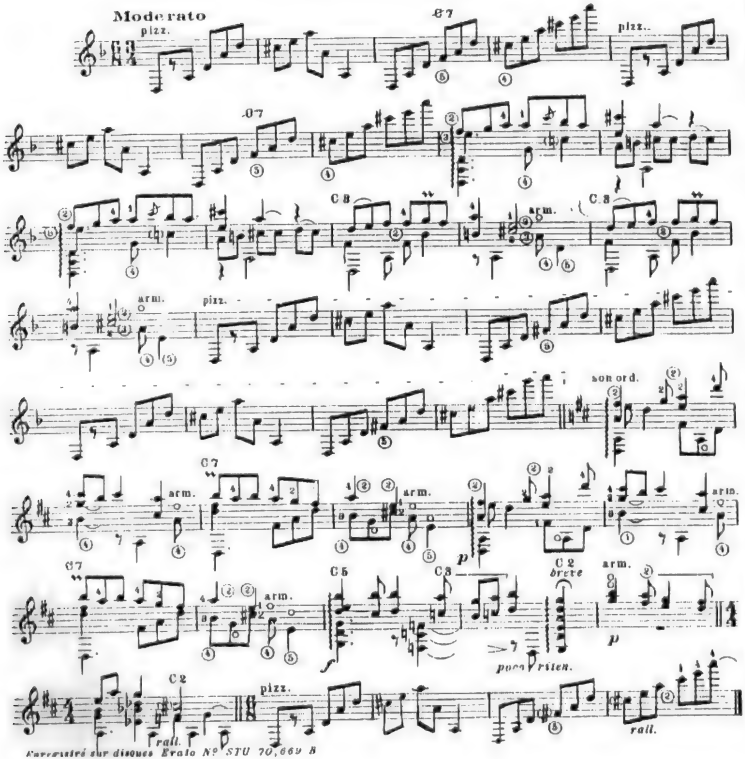
DEUX AIRS POPULAIRES CUBAINS

(DOS AIRES POPULARES CUBANOS)

Leo BROUWER

I. Guajira criolla

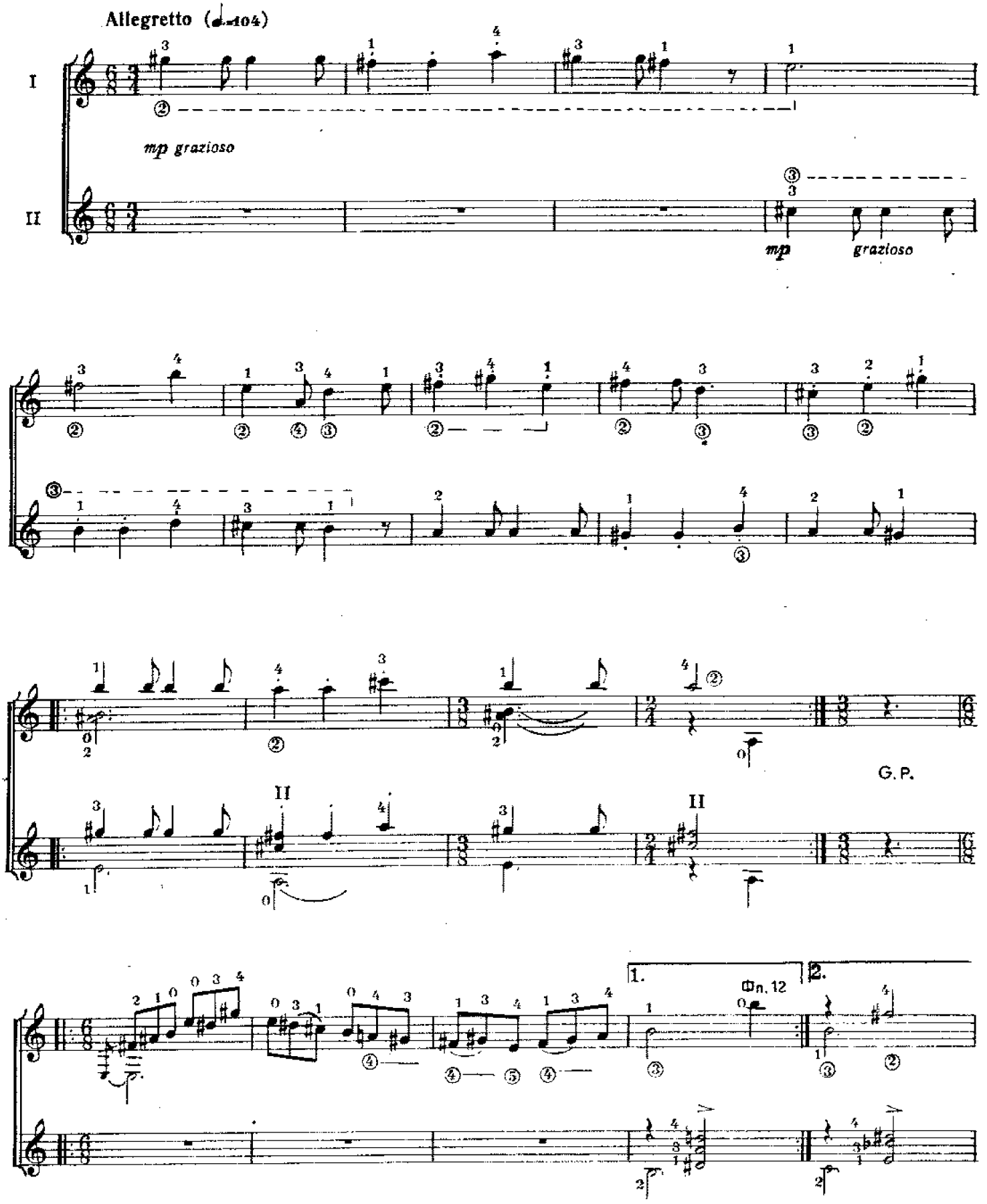
Sur un thème d'Anckerman

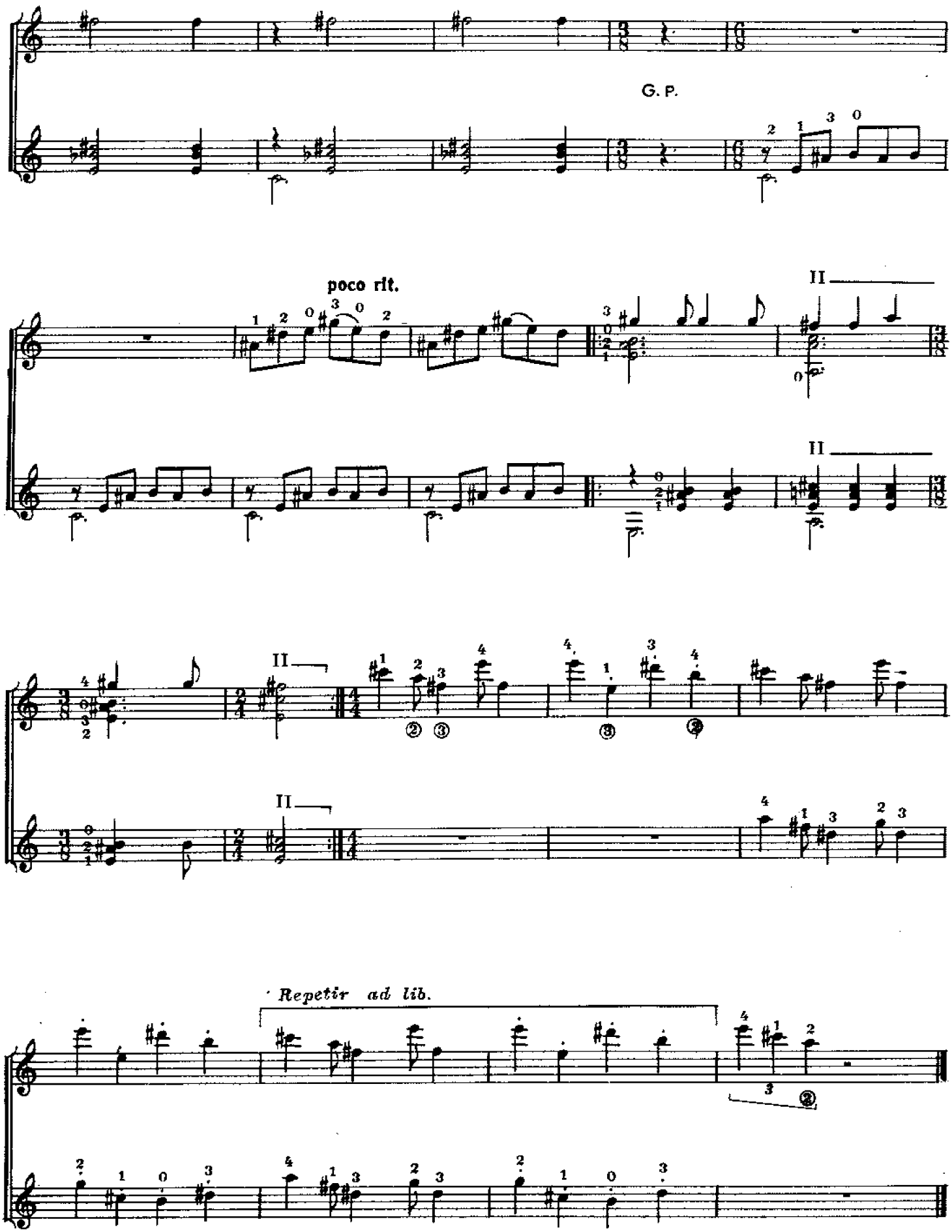


Enregistré sur disques Erato N° STU 70,664 B

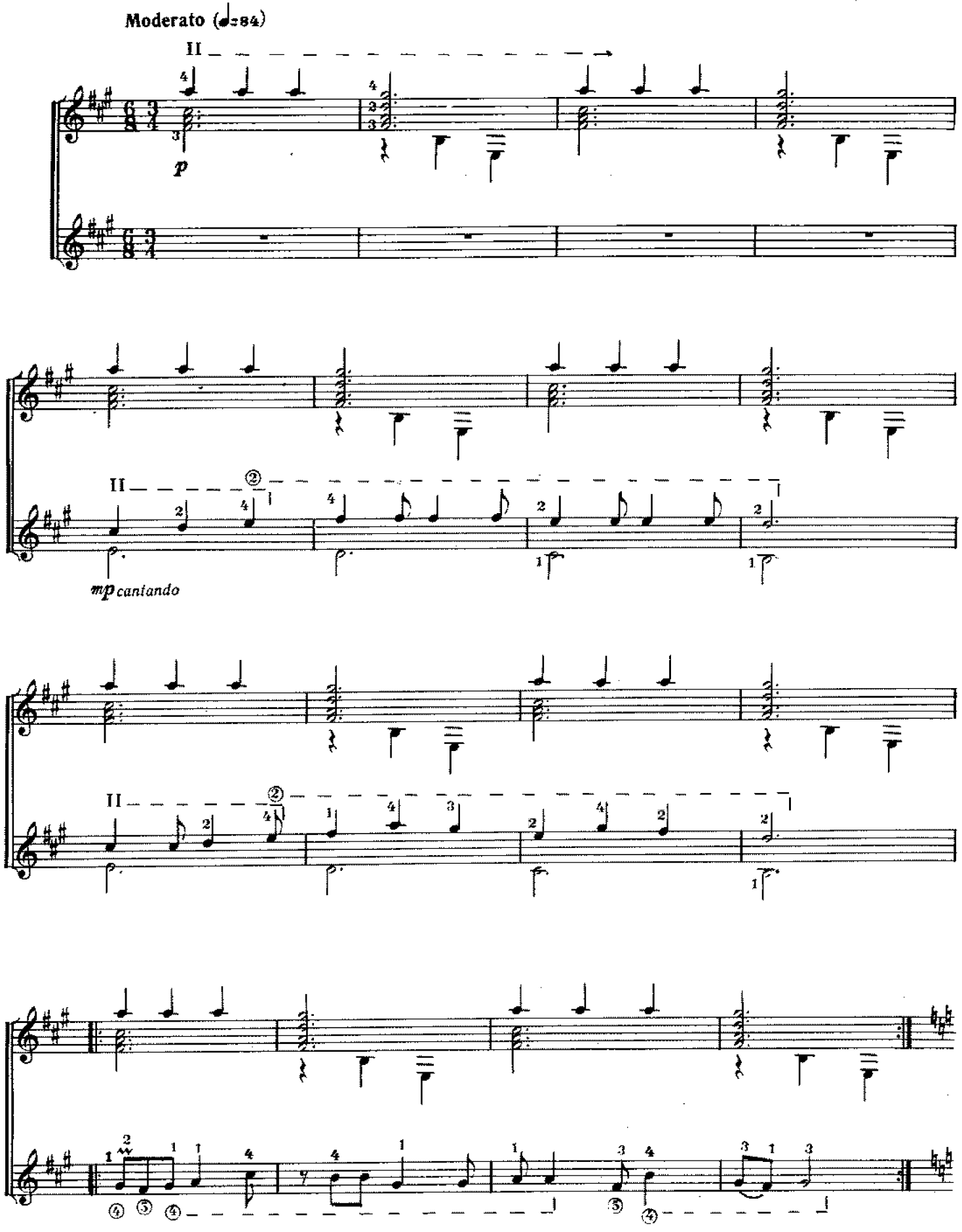
КРЕСТЬЯНСКАЯ МУЗЫКА

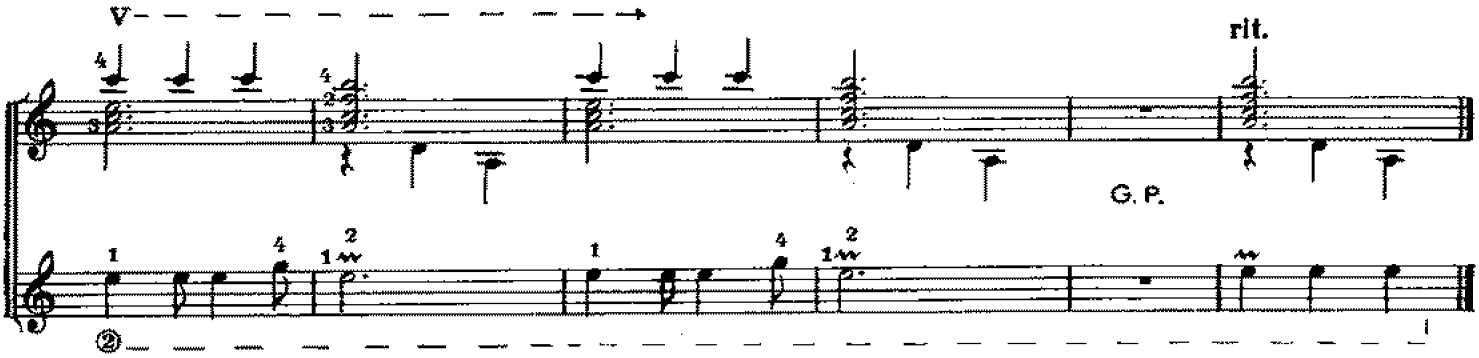
Прелюдия



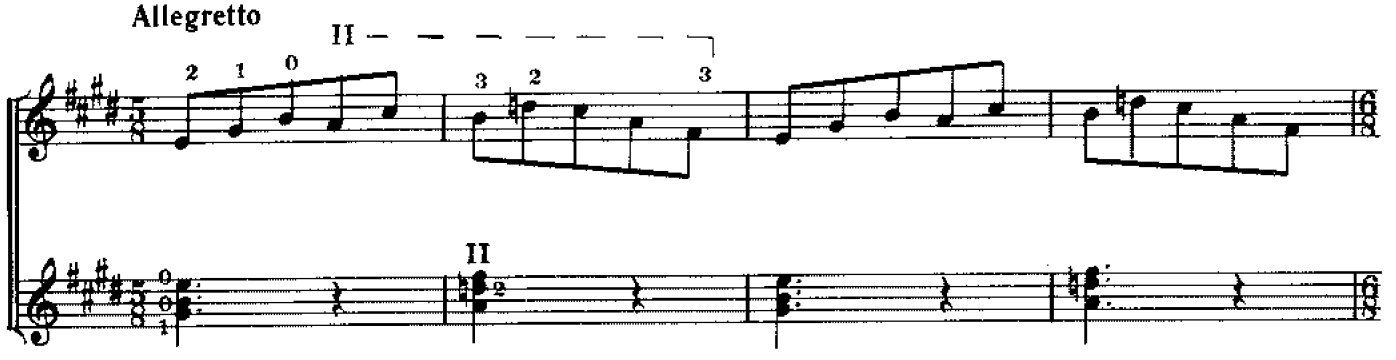

G. P.
poco rit.
II
II
II
II
Repetir ad lib.

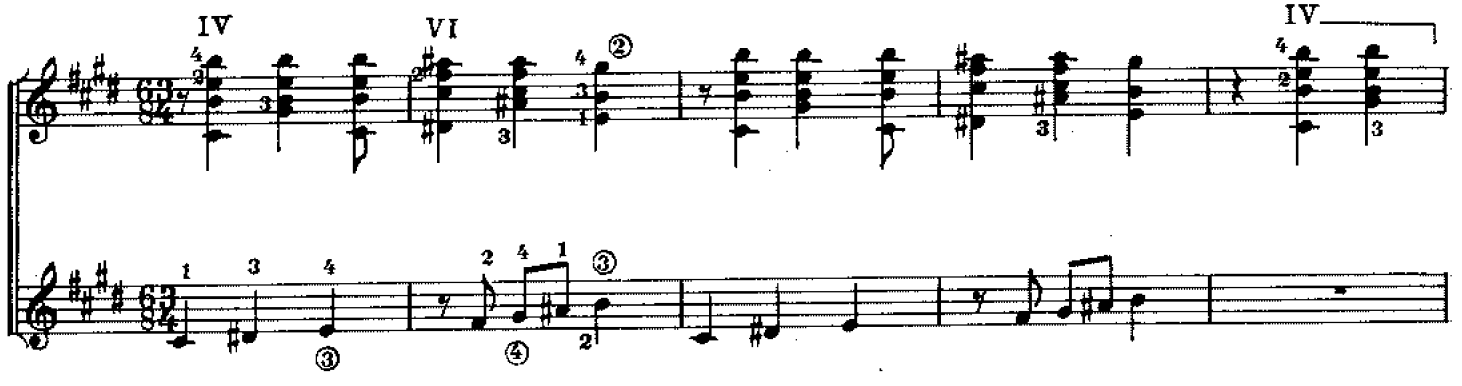
Интерлюдия

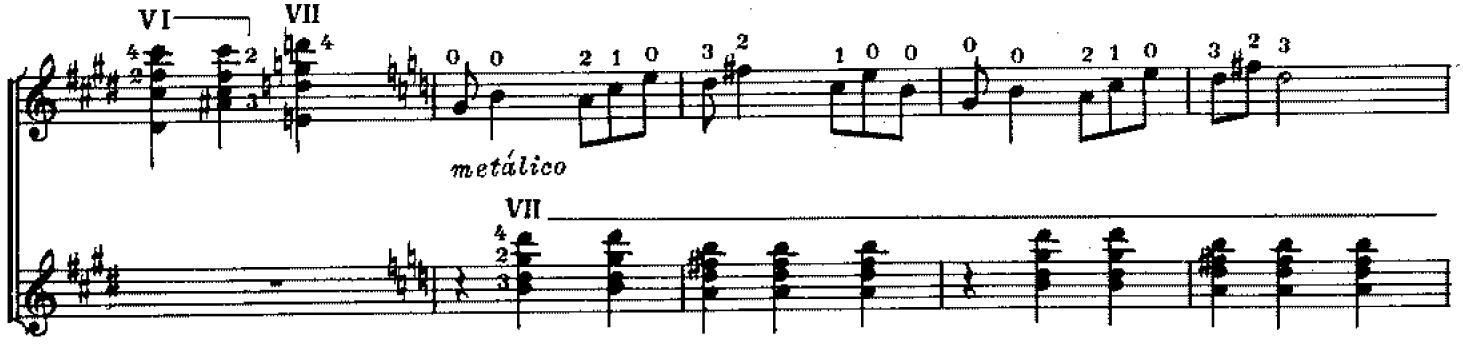


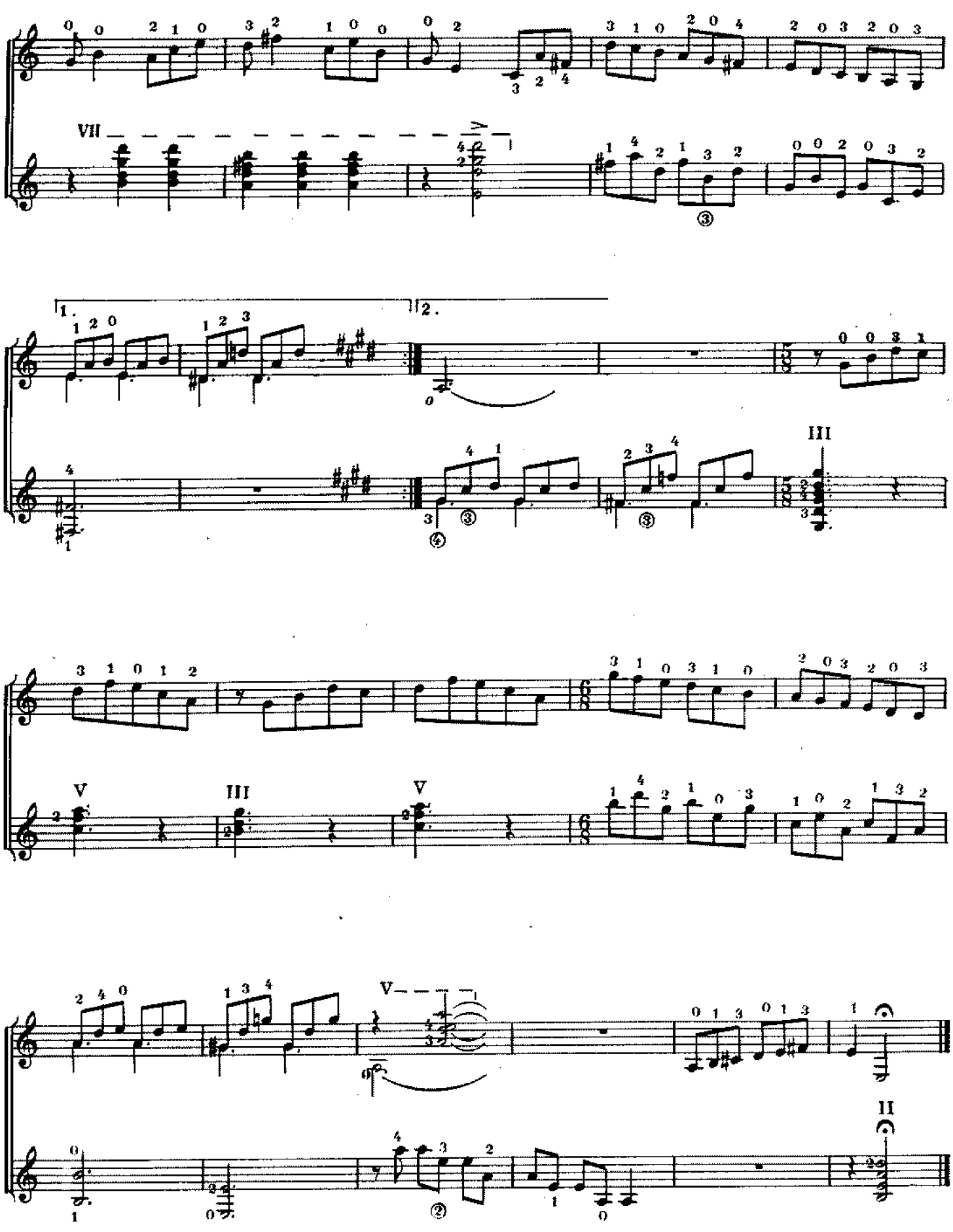


Танец

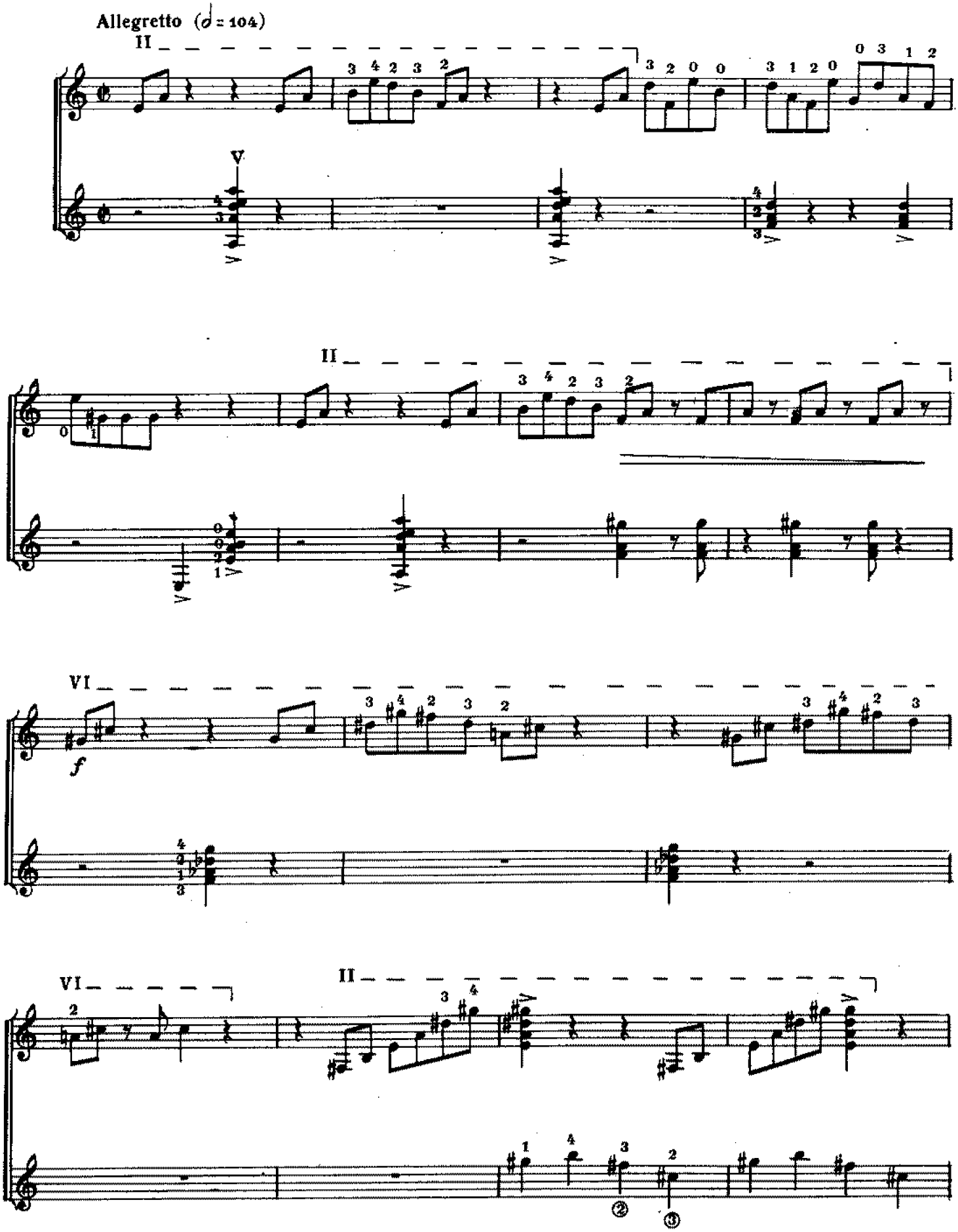


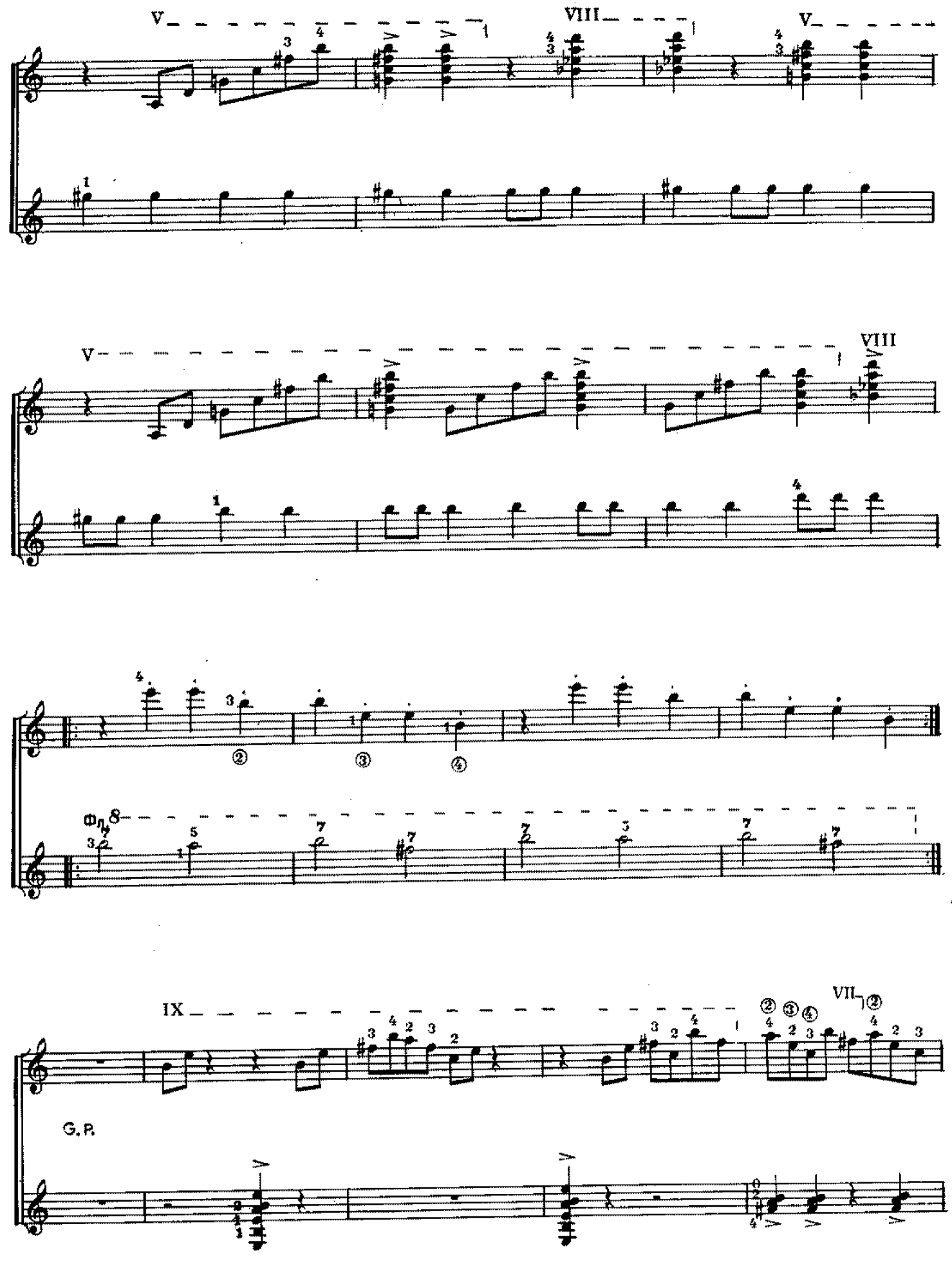


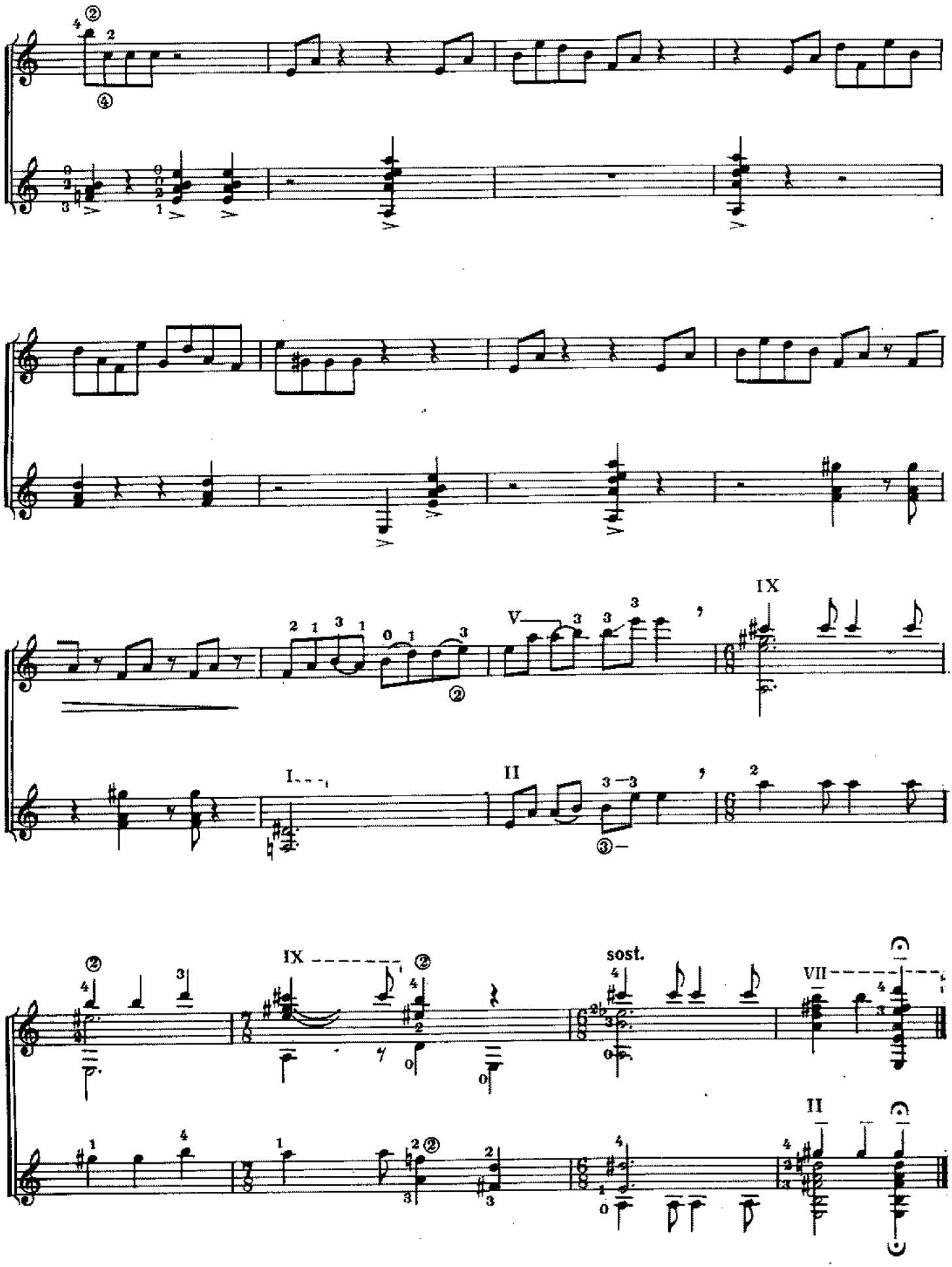



VII
1.
2.
III
V
III
V
V
II

Финал




V
VIII
V
V
VIII
G. P.
IX
VII


sost.

PER SUONARE A DUE (1973)

POUR JOUER A DEUX

pour deux Guitares

L. BROUWER

(1939)

INDICATIONS

1) Pour jouer à deux. Peut être interprété par 2 guitares ou 1 guitare avec enregistrement préalable.

2) La guitare enregistrée est la seconde.

3) Les adjacentes verticales sont approximatives, non exactes

4) La structure de l'œuvre se compose de 5 parties, la première et la dernière interchangeables (Prologue & Epilogue) et les 3 intermédiaires (Scherzo de bravoure, Interlude et Grand Pas de Deux) également interchangeables.

5) La musique insérée dans un rectangle se répète et est indépendante en ce qui concerne le temps.

6) = groupe lent et calme

= groupe agité (movido)

= groupe rapide (très rapide)

= groupe le plus rapide possible

= note aigué indéterminée

= son indéterminé de hauteurs relatives.

 = note d'intonation assourdie obtenue en appuyant les doigts de la main gauche, (sans arriver à la tastiera) jouer normalement de la main droite.

s.p. = métallique, (« sur le chevalet » ou près du chevalet).

= Legato possible.

7) Percussion **a)** = frapper sur les côtés ou « aros »

b) = frapper sur le front ou table d'harmonie

c) □ = Tambora

d) = frapper en articulant avec les doigts des deux mains sur (**la tastiera**).

8) Effets sonores

a) = battement de mains
[clap]

b) = claquer la langue avec force
[click]

c) [pst] [dum] [ch. k ch] [slp] etc. = émissions vocales courtes onomatopéiques.

d) = claquer les doigts
[snap]

9) Les titres des parties ou mouvements doivent apparaître au Programme dans l'ordre choisi par le guitariste.

10) Exceptionnellement quelques mouvements pourraient être supprimés pour écourter la durée totale, dans ce cas, on le signalera au programme comme des fragments (sans ordre spécifique mais sous-titrés)
Durée totale (13' 00'' environ)

INDICATIONS

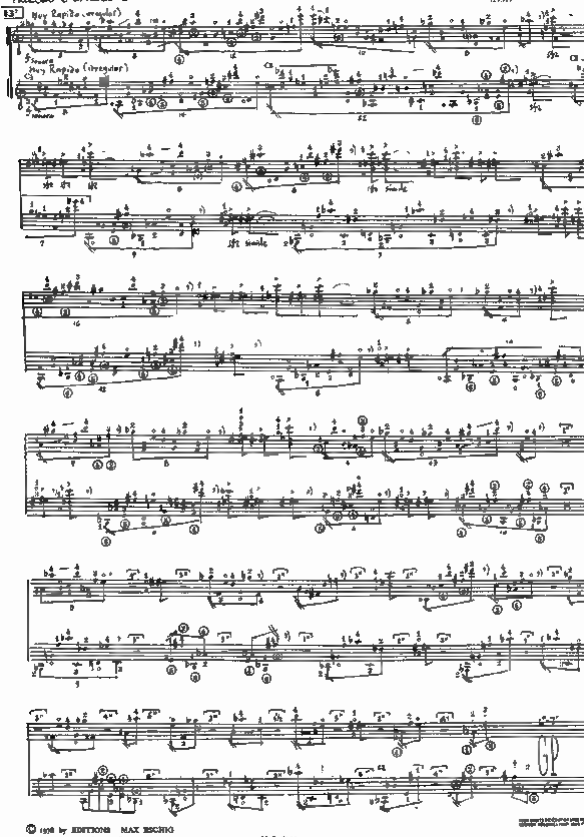
ARCHIVAGE PHOTOGRAPHIQUE
PHOTOGRAPHIC ARCHIVING

	Espagnol	Anglais	Français
clap	= palmada	to clap hands	battements de mains
click	= chasquear la lengua con forza	to click the tongue	claquer la langue (espagnol avec force)
PST DUM	= emisiones vocales cortas, onomatopéyicas	vocal emissions	émissions vocales (espagnol courtes, onomatopéiques)
snap	= chasquear los dedos	to snap (or slap) the fingers	claquer les doigts
	= pausa muy breve	very short pause	pause très brève
	= pausa breve	short pause	pause brève
	= pausa menos breve	less short pause	pause moins brève
	= pausa larga	long pause	pause longue
	= pausa muy larga	longer pause	pause plus longue
	= adyacencia. Acordo conjunto	adyacency, conjunct chord.	élément adjacent, accord conjoint
	= grupo lento	slow group	groupe lent
	= grupo moderato	moderate group (rather fast)	Groupe modéré (anglais plutôt rapide)
	= grupo rapido	fast group	groupe rapide
	= grupo rapidísimo	very fast group	groupe très rapide
	= grupo acell.		groupe en accélération
	= grupo rall.		groupe en ralentissement

PERCUSSION - PERCUSSION

Flt. = 1 wood block o caja de madera con 1 baqueta.	Viola = Pandereta/o golpear en la caja del instrumento	Guitarra = 3 distintas alturas de
	Alto Spanish pandareta/or to strike on instr's body	Guitar perc. P/ej bongoes y
1 wood block or wood-en box with one stick		Guitare temple bl. etc.
	Tambourin espagnol ou frapper sur la caisse de l'instrument	3 different pitches of perc for ex bongoes & Temple bl. or another combination.
bloc de bois ou caisse de bois avec 1 baguette		
		3 hauteurs de son différentes de perc par ex tambours et Temple bl. ou une autre combinaison

PER SUONARE A DUE (1973)

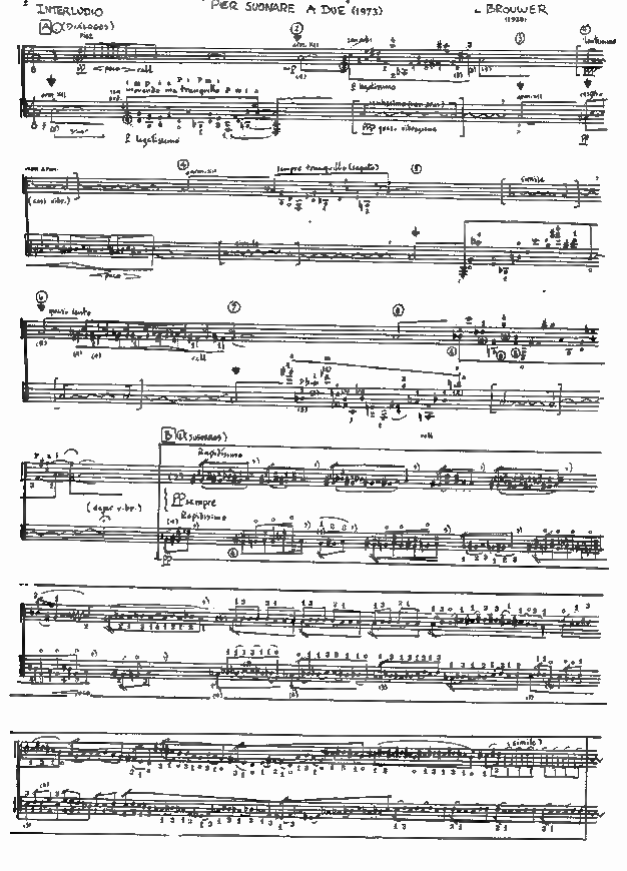


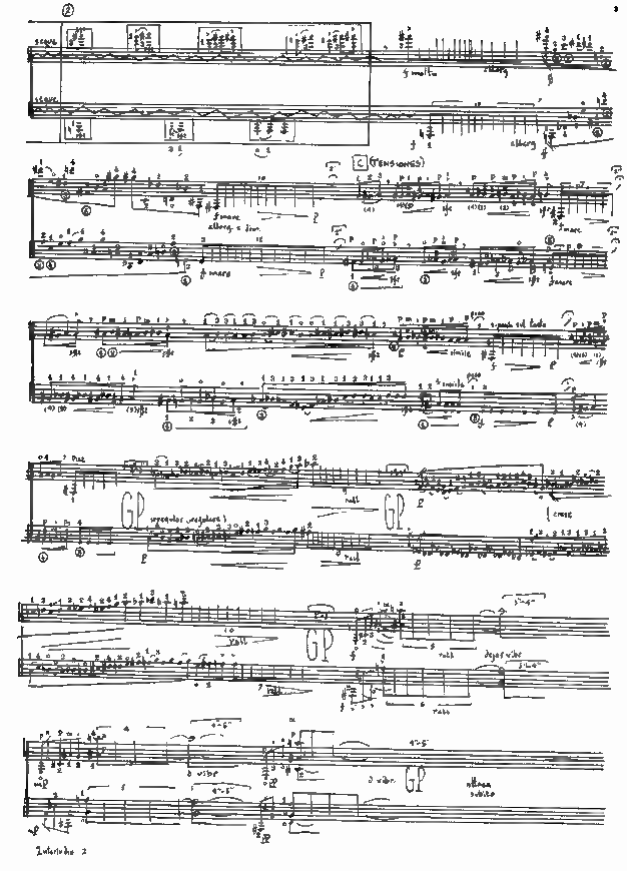
© 1976 by EDITIONS MAX ESCHIG
48 rue de Rome Paris

INTERLUDIO

PER SUONARE A DUE (1973)

L. BROUWER
(1939)

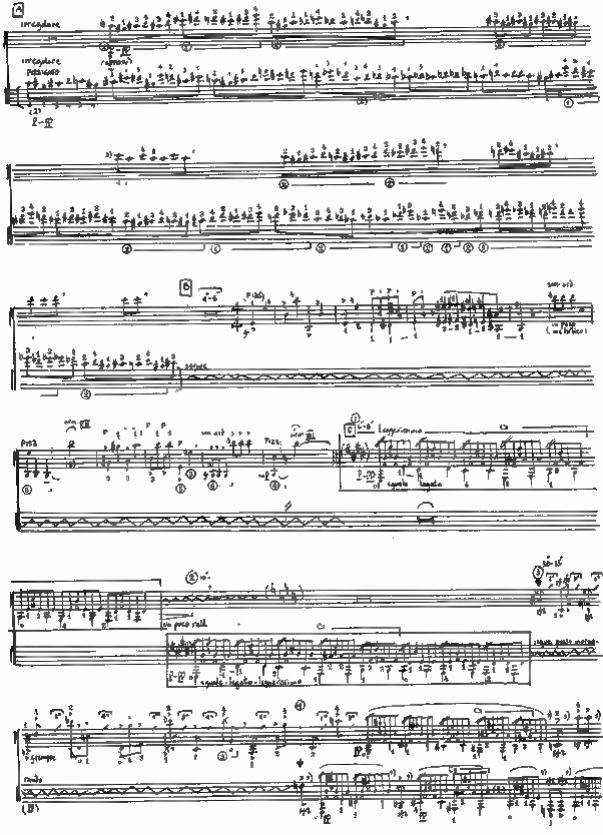


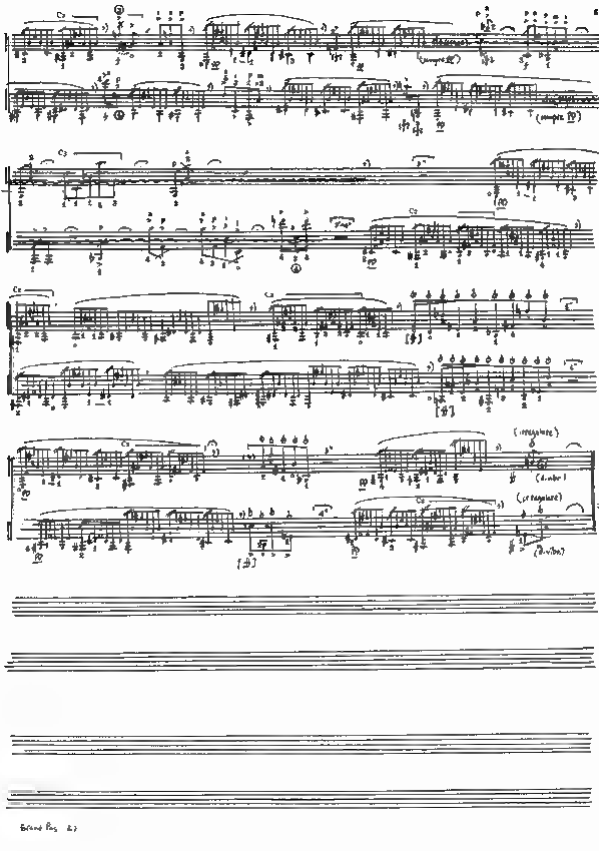

GP
GP
GP

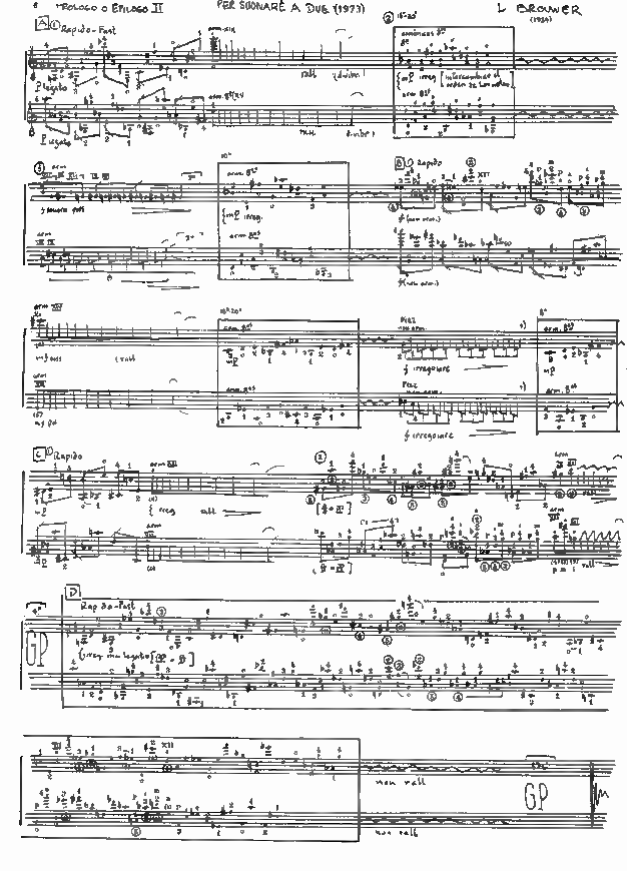
GRAND PAS DE DEUX

"PER SUONARE A DUE" (1973)

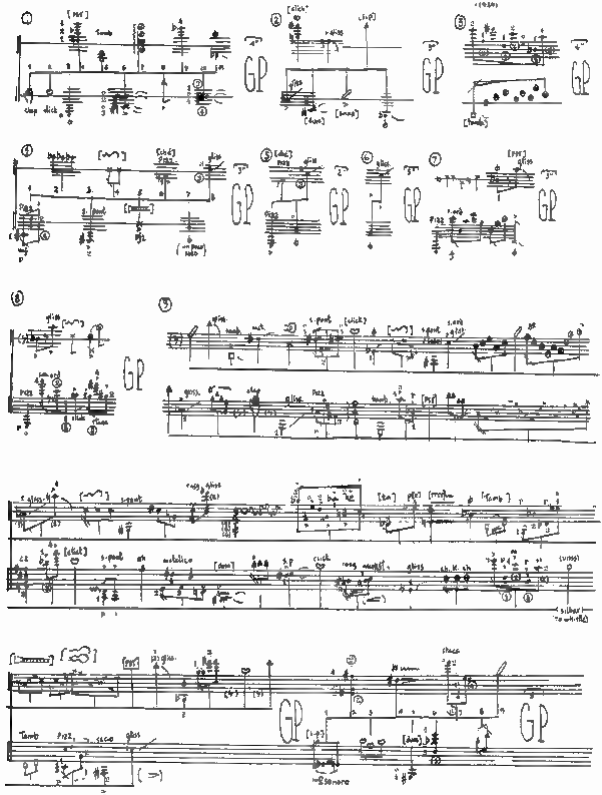
L. BROUWER
(1939)

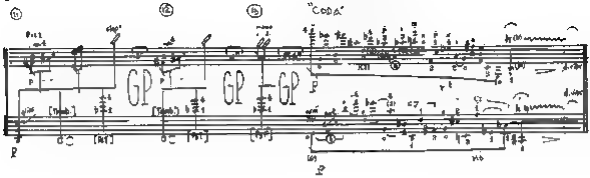

A
irregolare
irregolare
pesante
(espress.)
B
poco cresc.
Cl
Cl
Cl


(compris)
(compris)
(compris)


PROLOGO O EPILOGO II
PER SUONARE A DUE (1973)
L. BROUWER
(1934)
A
Rapido - Fast
Piagato
Legato
B
Rapido
C
Rapido
D
Rap do - Fast
GP

SCHERZO DI BRAVURA " PER SUONARE A DUE " 1973 - BROJER (1934)


GP
GP
GP



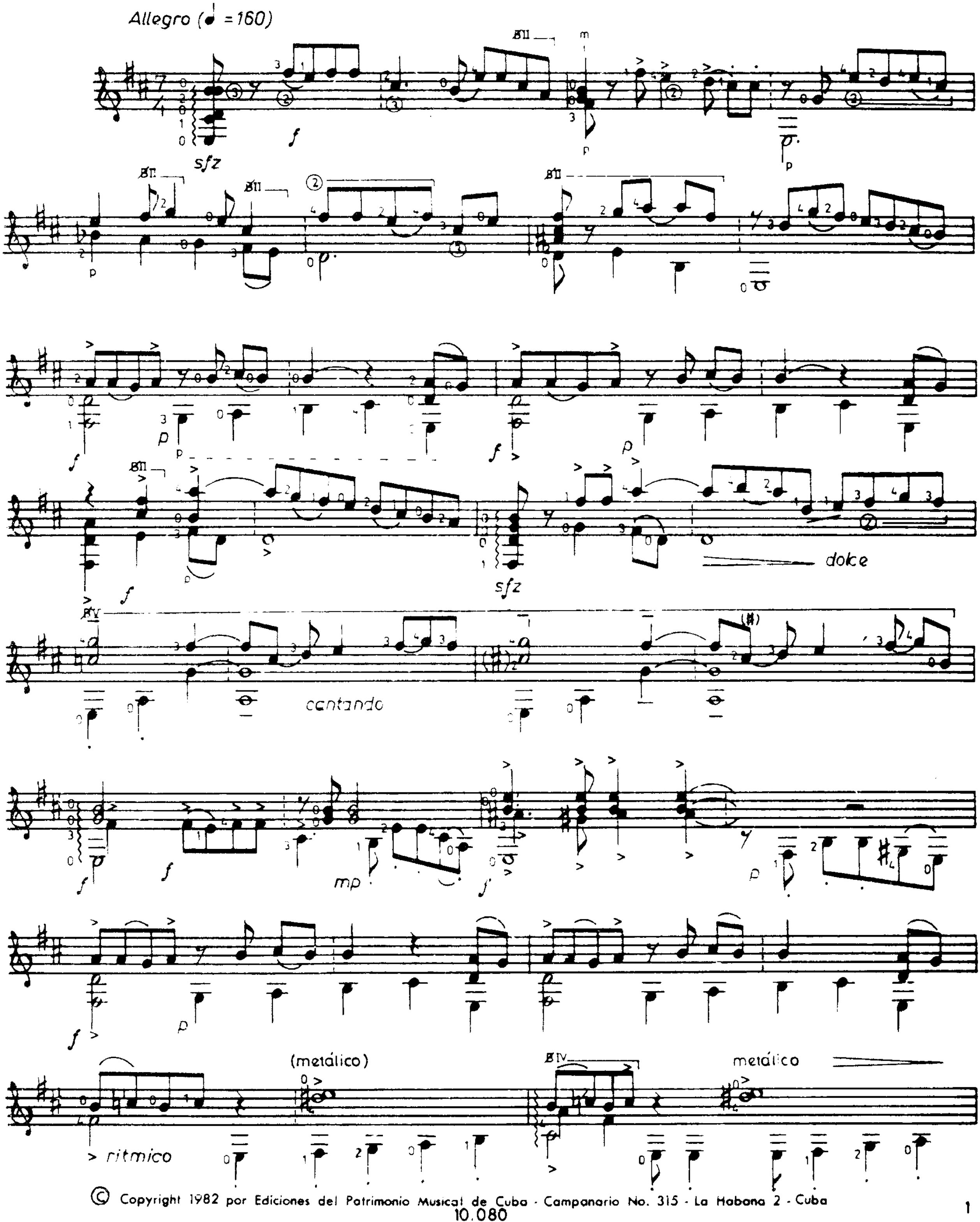
Doigté par OSCAR CACERES

Durée: 58 m.

PIEZA SIN TITULO No. 1

LEO BROUWER

Allegro (♩ = 160)



© Copyright 1982 por Ediciones del Patrimonio Musical de Cuba - Campanario No. 315 - La Habana 2 - Cuba

BII

BIV

f *p* *f* *p*

f

f

f *p* sub. *f* *dim.*

rit. *p* a tpo.

Pizz

p

rit _____ a tpo.

PIEZA SIN TITULO No. 2

Adagio Largo

arms XII — arms VII — arms XII — arms VII

mf cantando

arm XII — arms XII — arm XII — *mp*

Pesante

arm XII — arms XII — arm XII — *libremente*

arm XII — arm XII

B II — arms XII — arms VII — arm XII

libremente

arms XII — arm XII

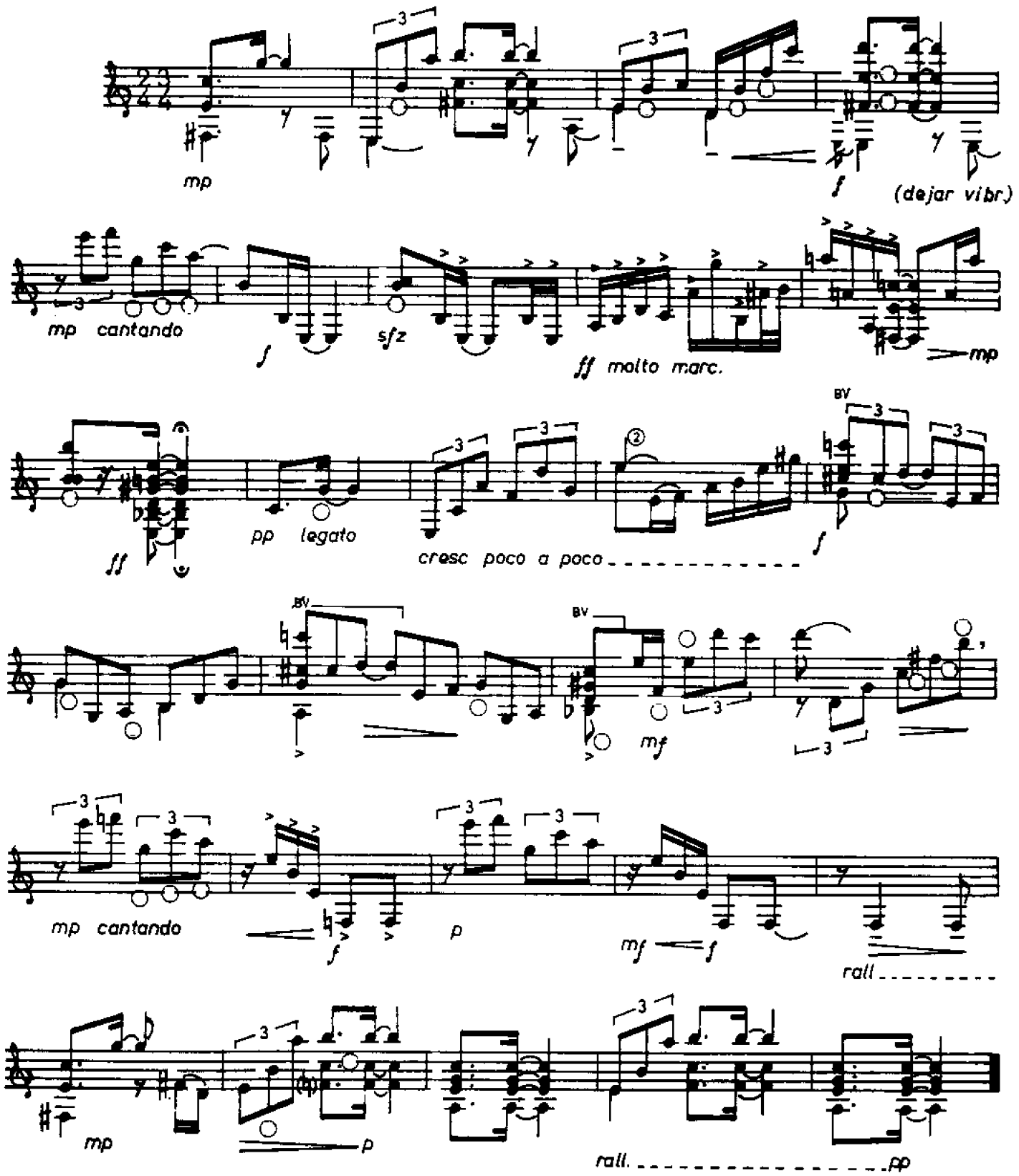
arm 8va XIX — arm 8va XIX — arms XII — arms VII — arms XII

p — *pp* — *ppp*

rall.

10.080

PIEZA SIN TITULO No. 3

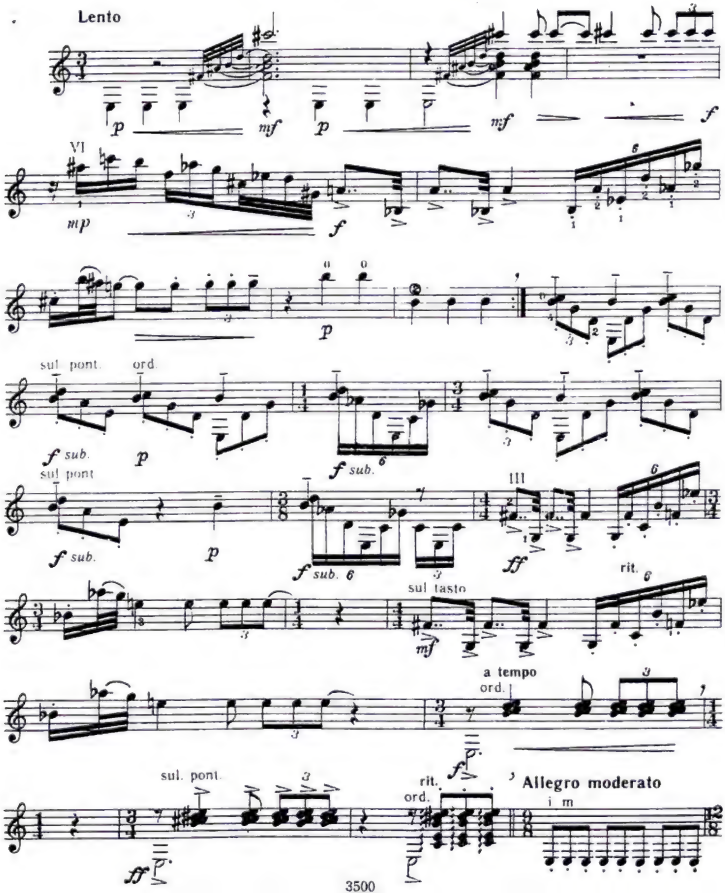


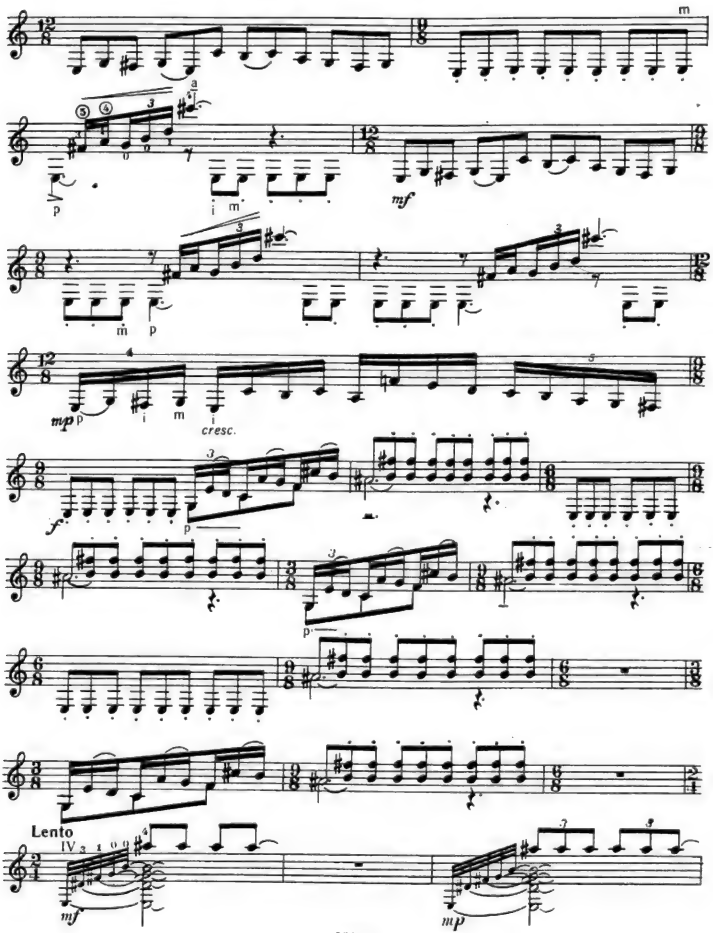
ХВАЛА ТАНЦУ

Редакция И. Пермякова

Л. БРАУЭР

I Lento




m
p
i m
mf
m p
mp p
i m
cresc.
f
p
p
Lento
IV
mf
mp

III

VII

mp *pp* *ppp*

morendo

attacca

II Ostinato

p

molto marc.

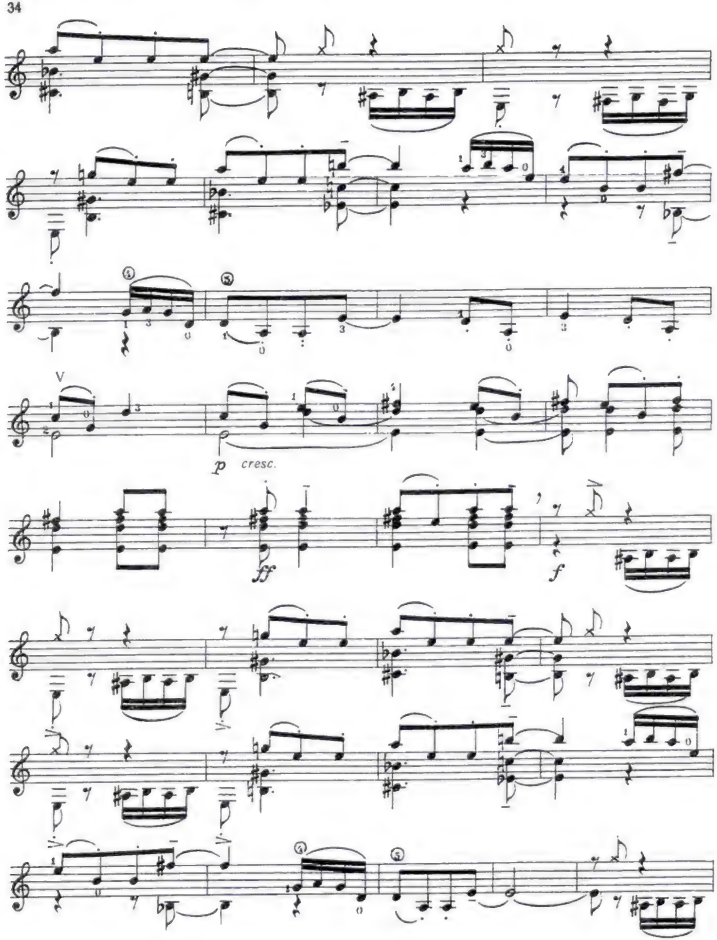
ff

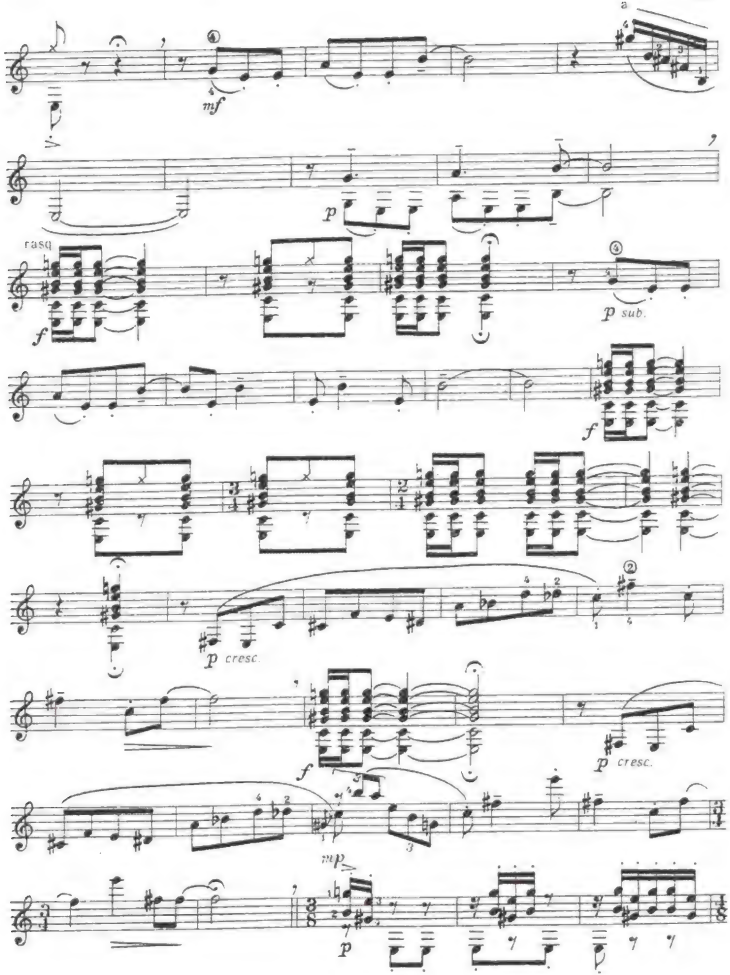
p (sub.)

Vivace ritmico

f

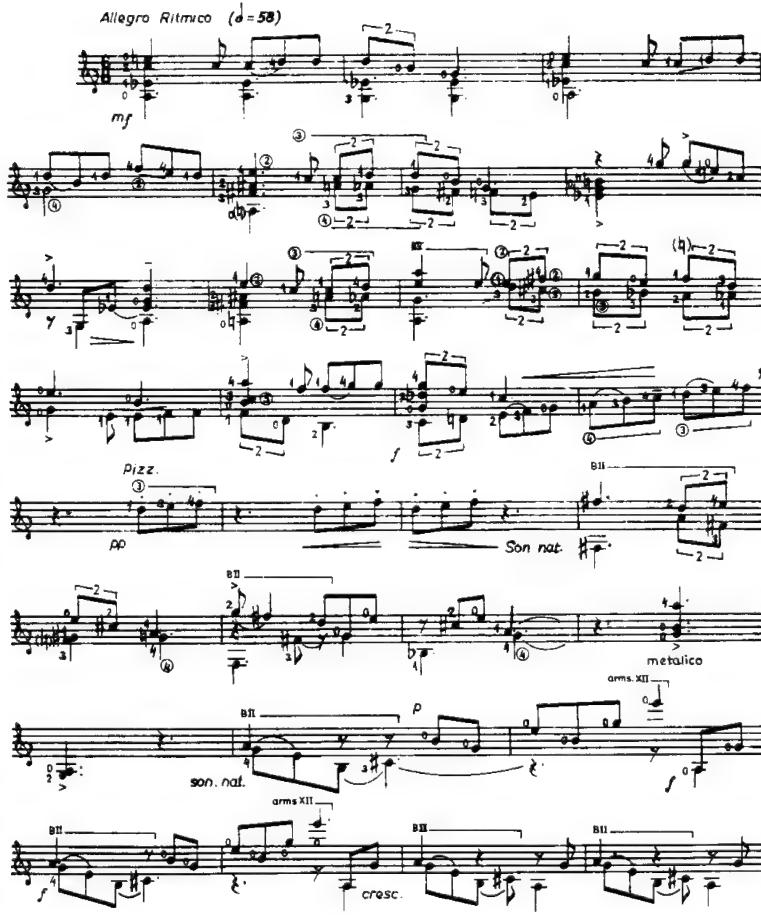
° Удар по подставке

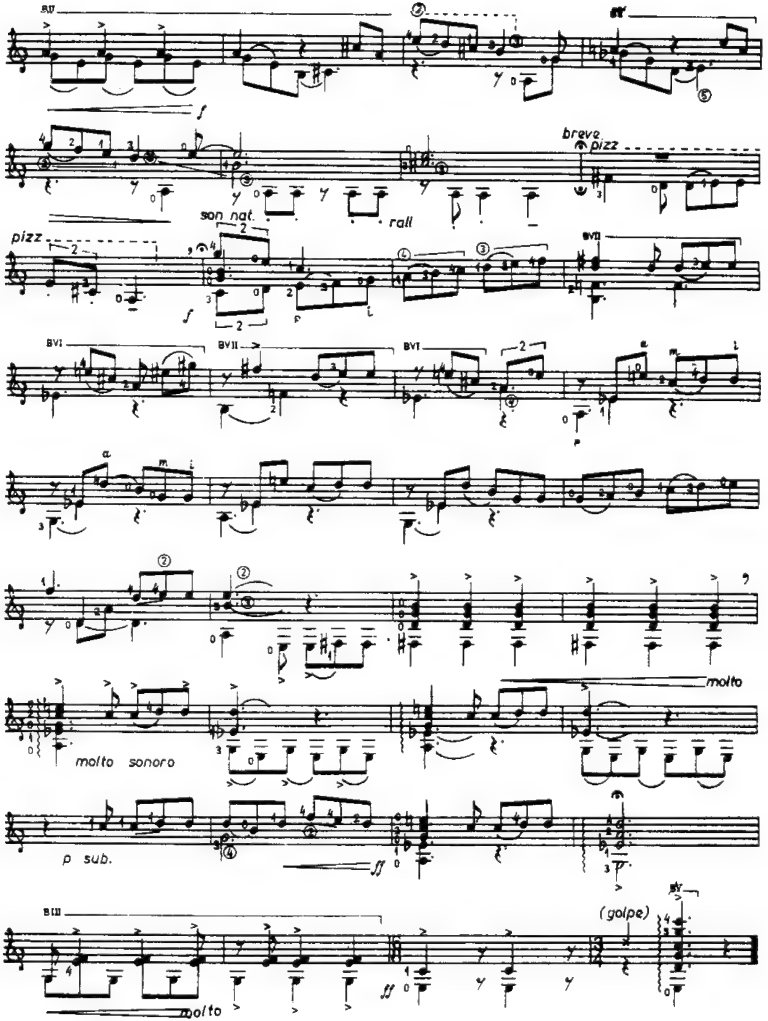

V
p cresc.
ff
f


a
mf
p
rasg.
f
p sub.
f
p cresc.
f
p cresc.
mp
p

PRELUDIO

1956

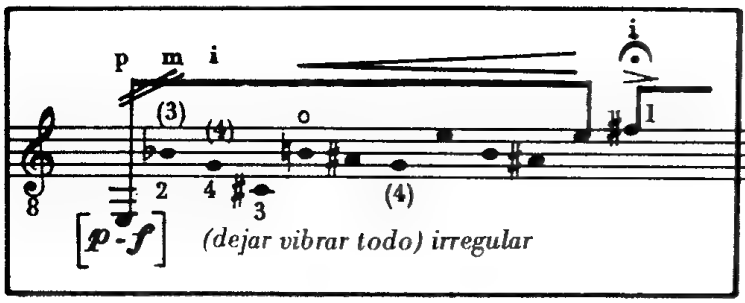



breve
pizz
son nat.
rall
pizz
molto
molto sonoro
p sub.
molto
(golpe)

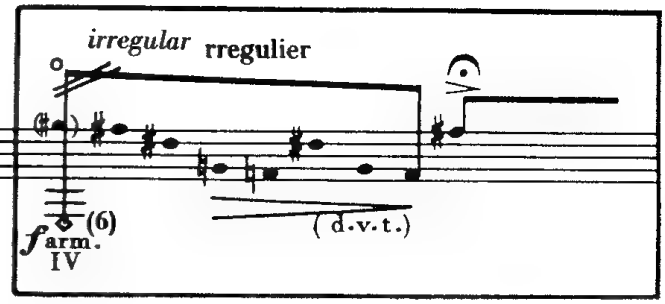
TARANTOS

ENUNCIADOS

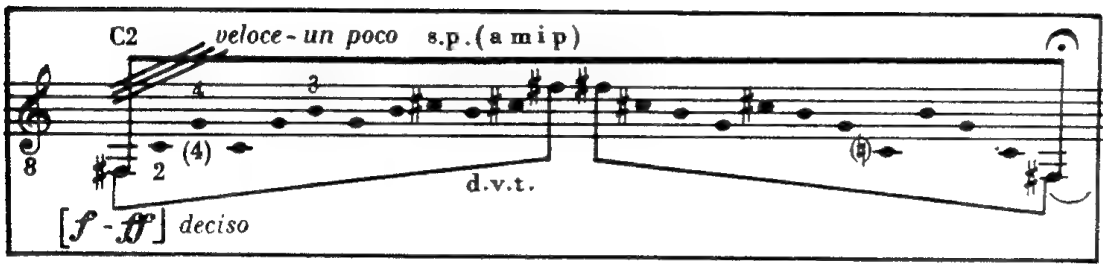
I.



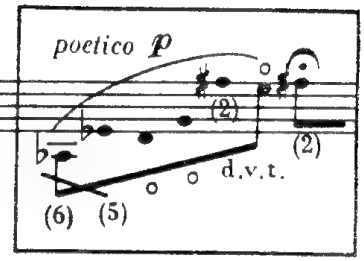
II.



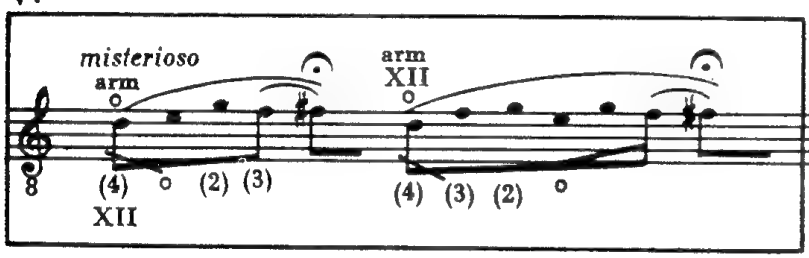
III.



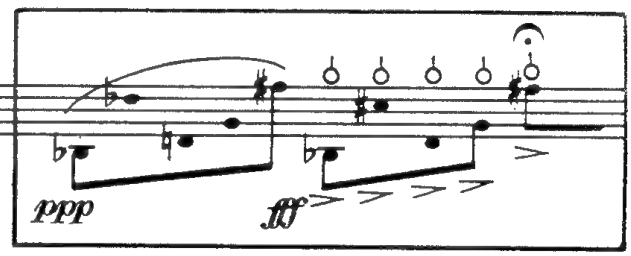
IV.



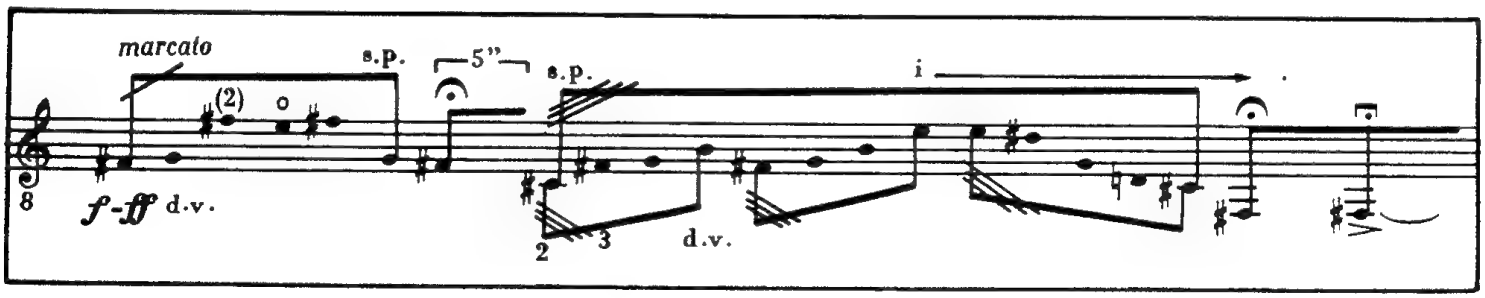
V.



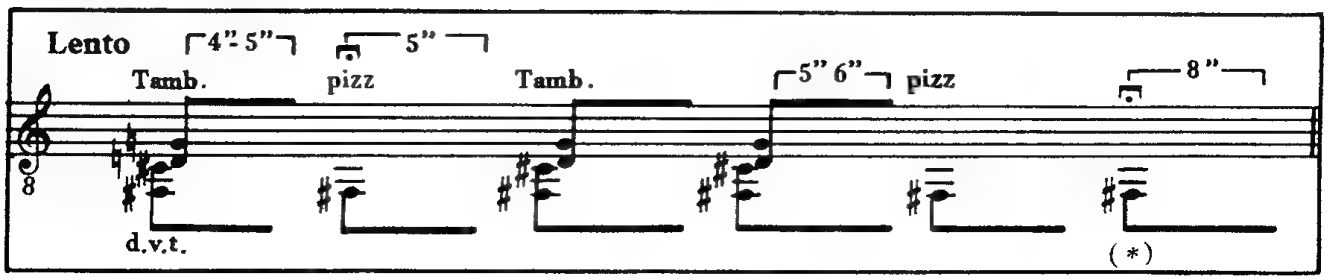
VI.



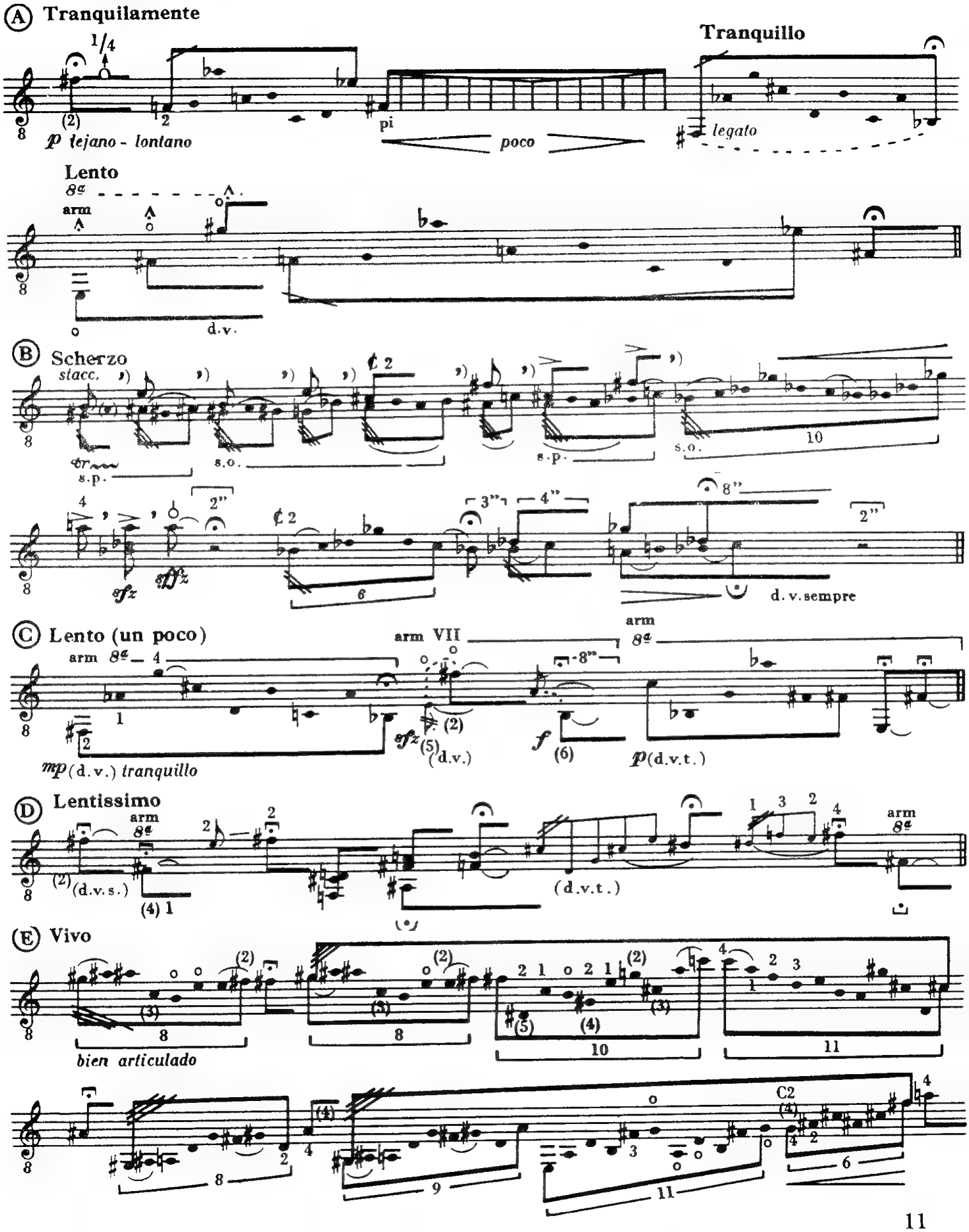
VII.

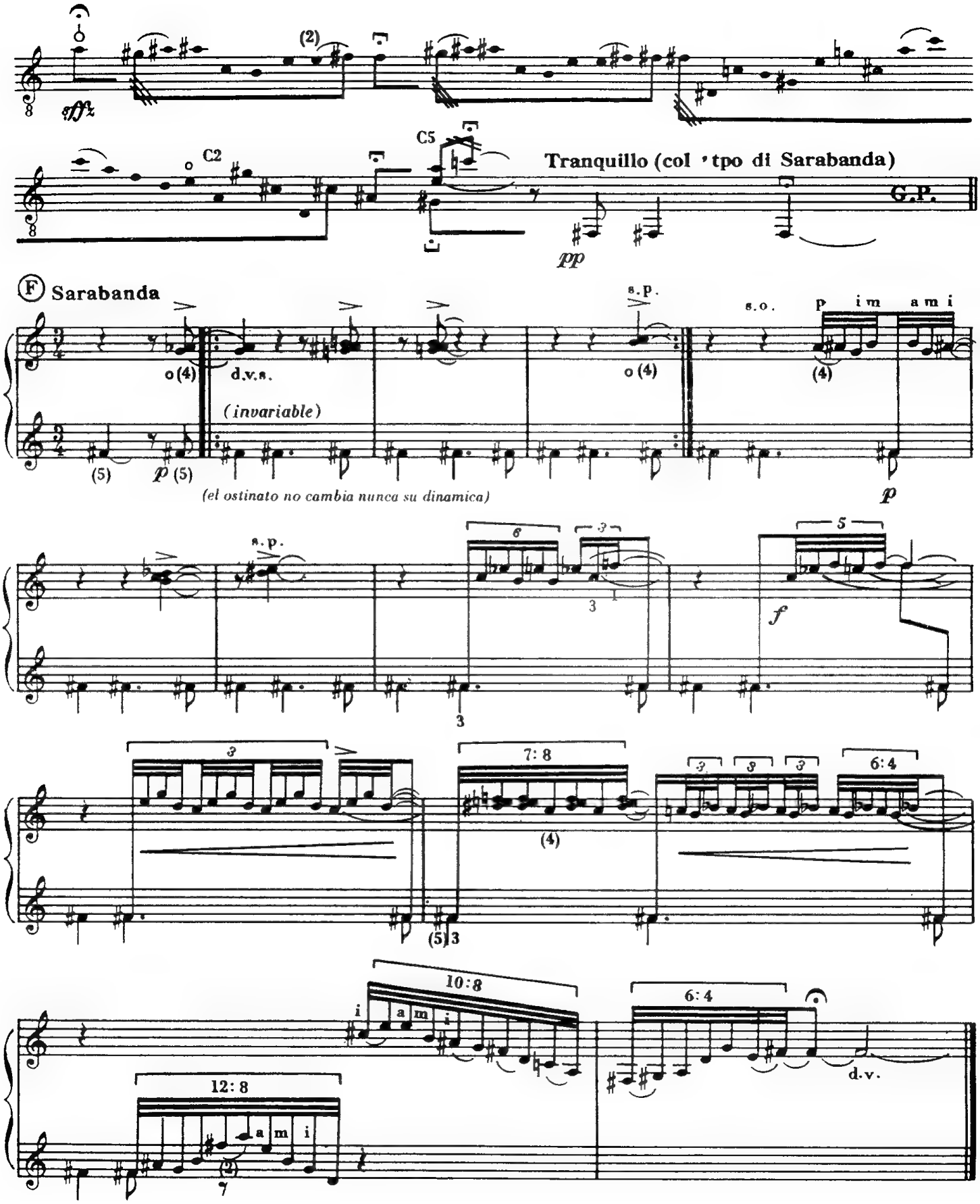


PARA FINAL



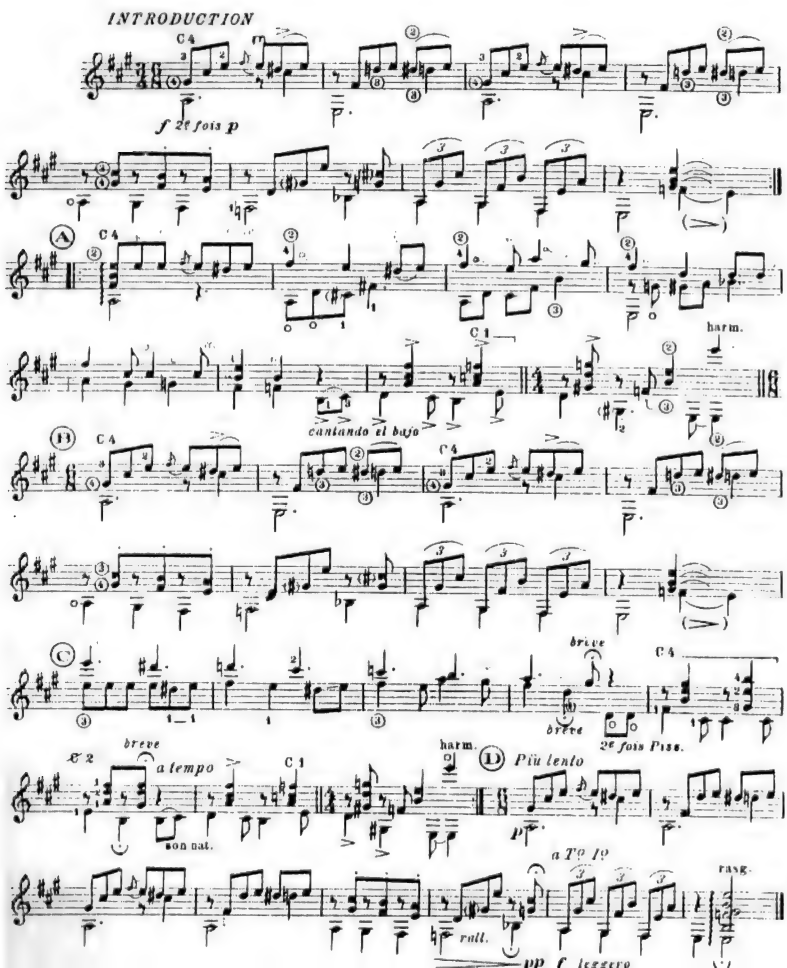
*Levantar el Pizz. después del ataque.


A Tranquilamente
Tranquillo
p lejano - lontano
poco
legato
Lento
arm
d.v.
B Scherzo
stacc.
s.p.
s.o.
sfz
d.v. sempre
C Lento (un poco)
arm VII
mp (d.v.) tranquillo
(d.v.)
f
p (d.v.t.)
D Lentissimo
(d.v.s.)
(d.v.t.)
E Vivo
bien articulado
C2



1. *Cada Enunciado (I, II, etc.) es seguido de una "Falseta" (A, D, B, etc.)*
2. *Cada estructura no debe repetirse.*
3. *El ordenamiento e interposición es a selección del intérprete.*
4. *Ejemplo de Estructura: V - B - I - A - VI - C - III - D - VII - E - IV - F - II - FINAL*

II. Zapateo


INTRODUCTION
C 4
f 2e fois p
A
C 4
C 1
harm.
cantando el bajo
B
C 4
C 4
C
breve
breve
C 4
2e fois Piss.
breve
a tempo
C 1
son nat.
harm.
D
Più lento
p
a T° I°
rall.
pp f leggero
rasg.

A Julian Bream

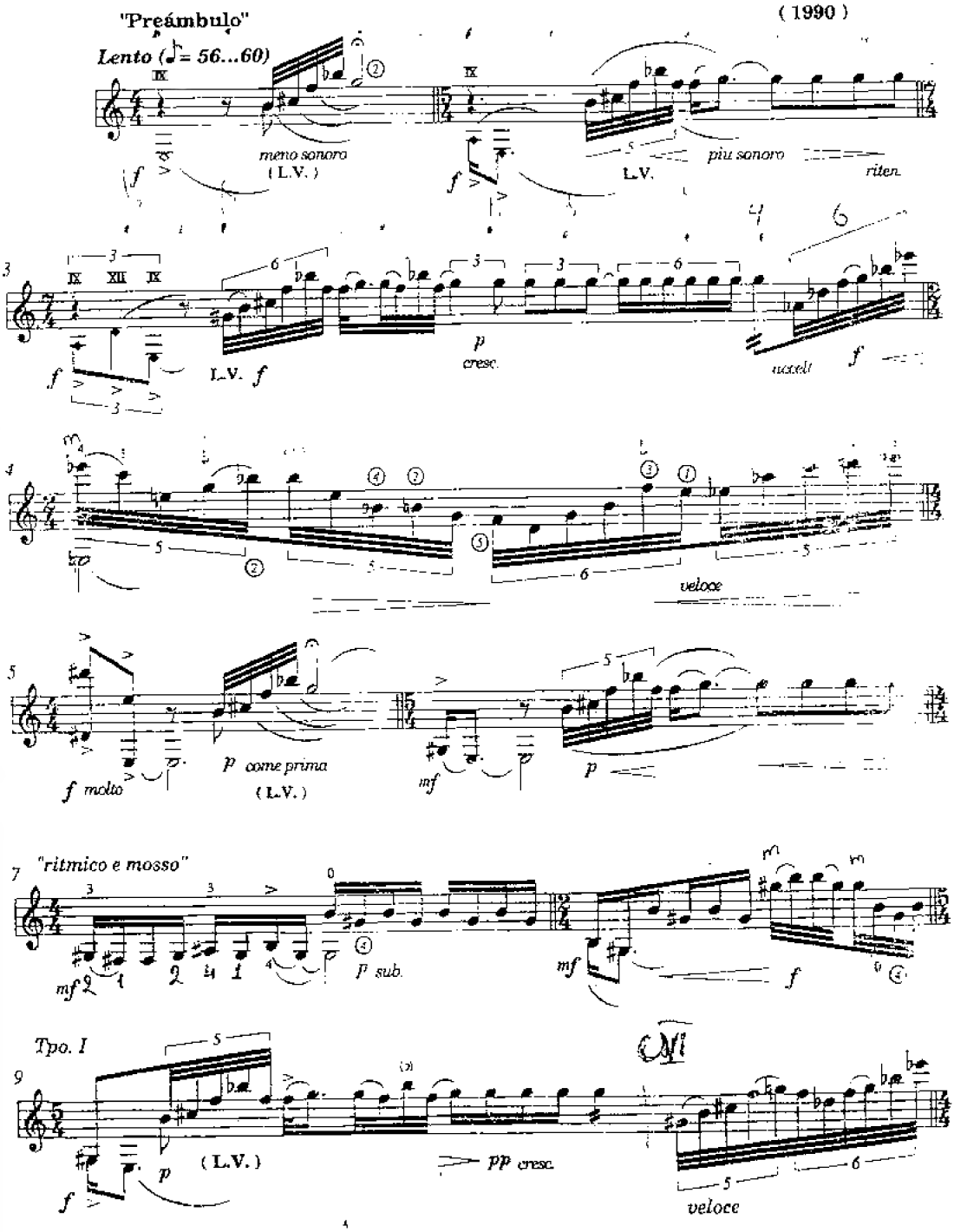
SONATA

para guitarra sola

- I -

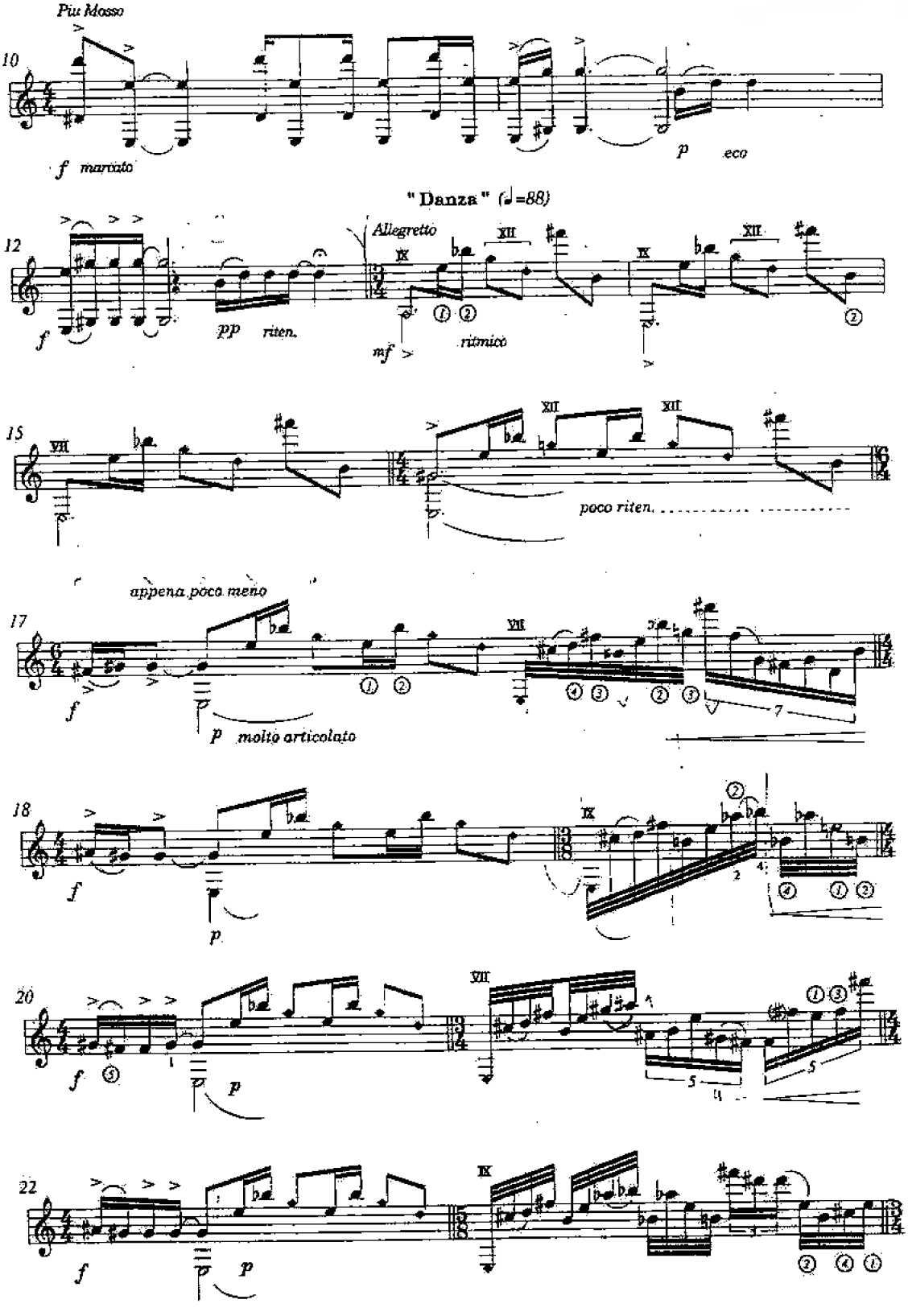
" Fandangos y Boleros "

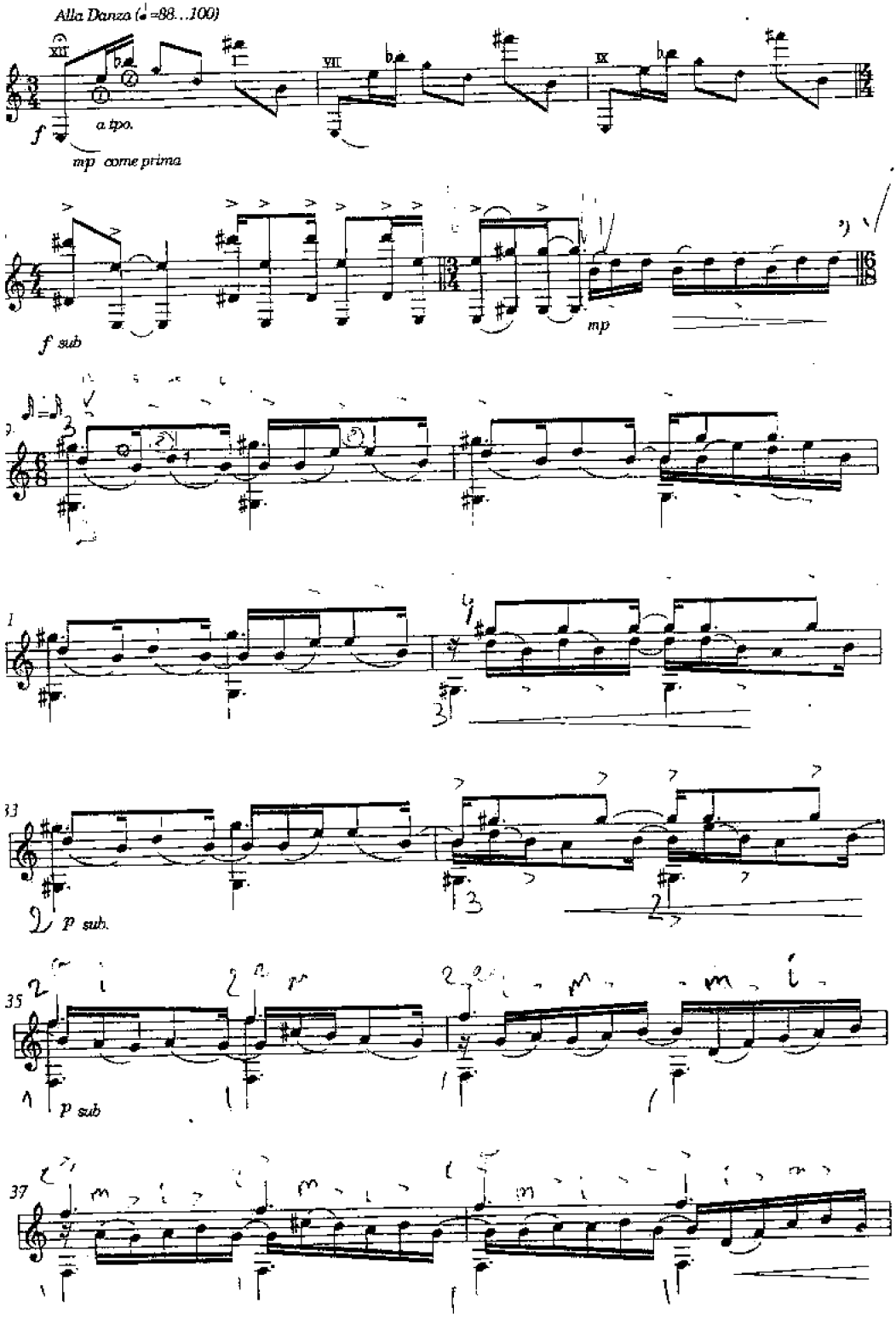
L. BROUWER
(1990)

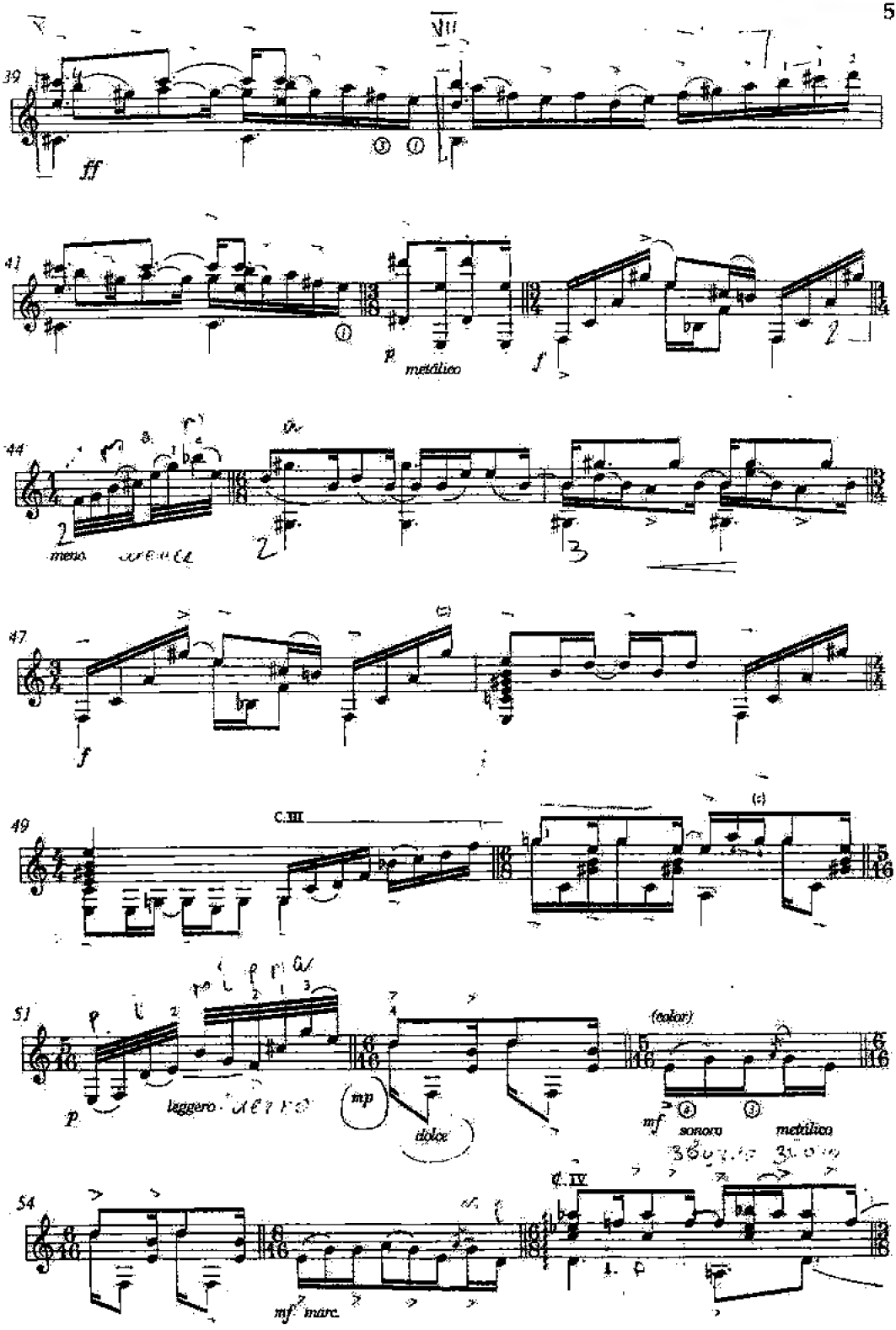


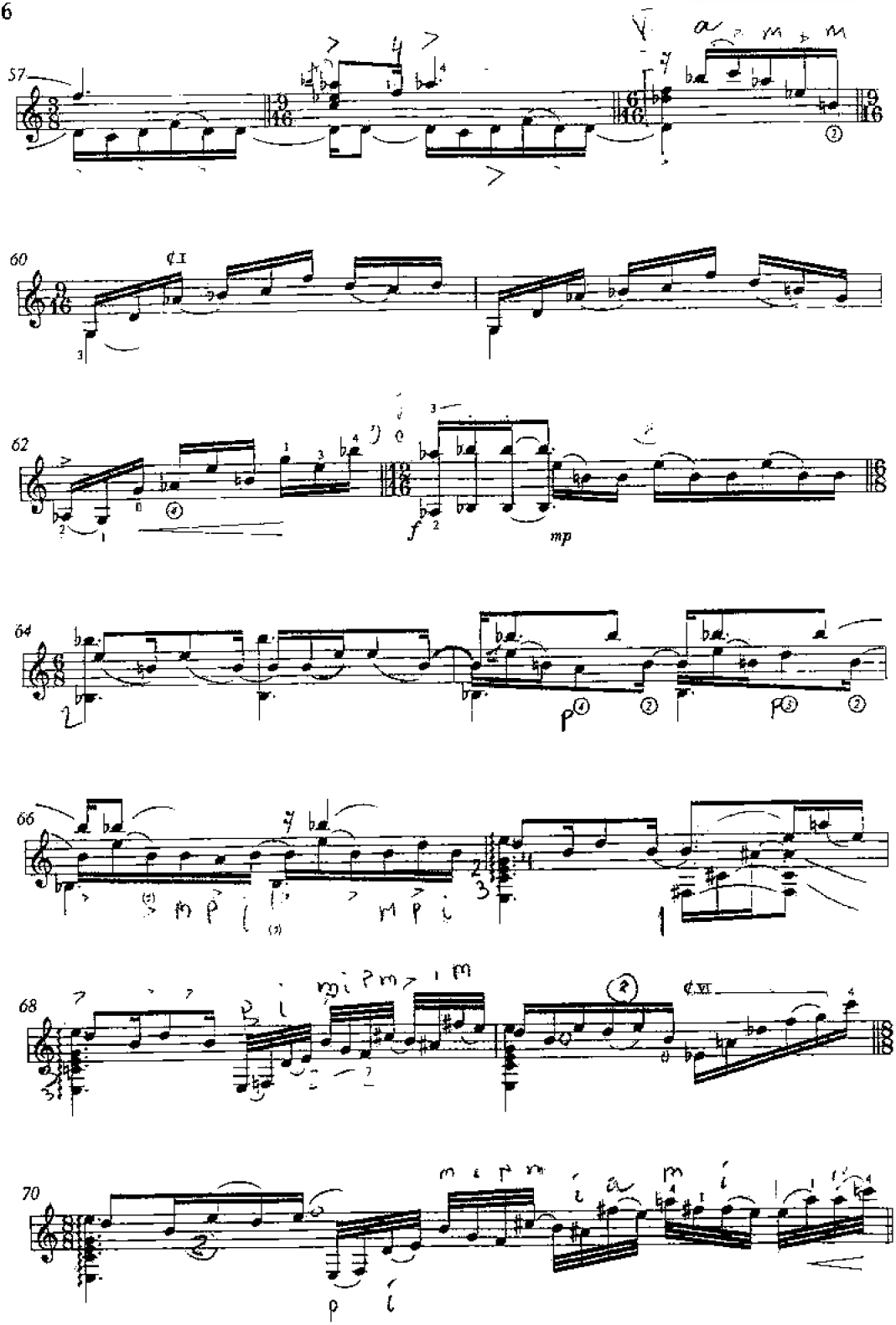
© Copyright 1991 by Leo BROUWER
© Copyright 1995 by Opera Tres, Ediciones Musicales S.L.
Independencia 4, 28013 - MADRID - Tlfn. 5426600/01 Fax 5420475

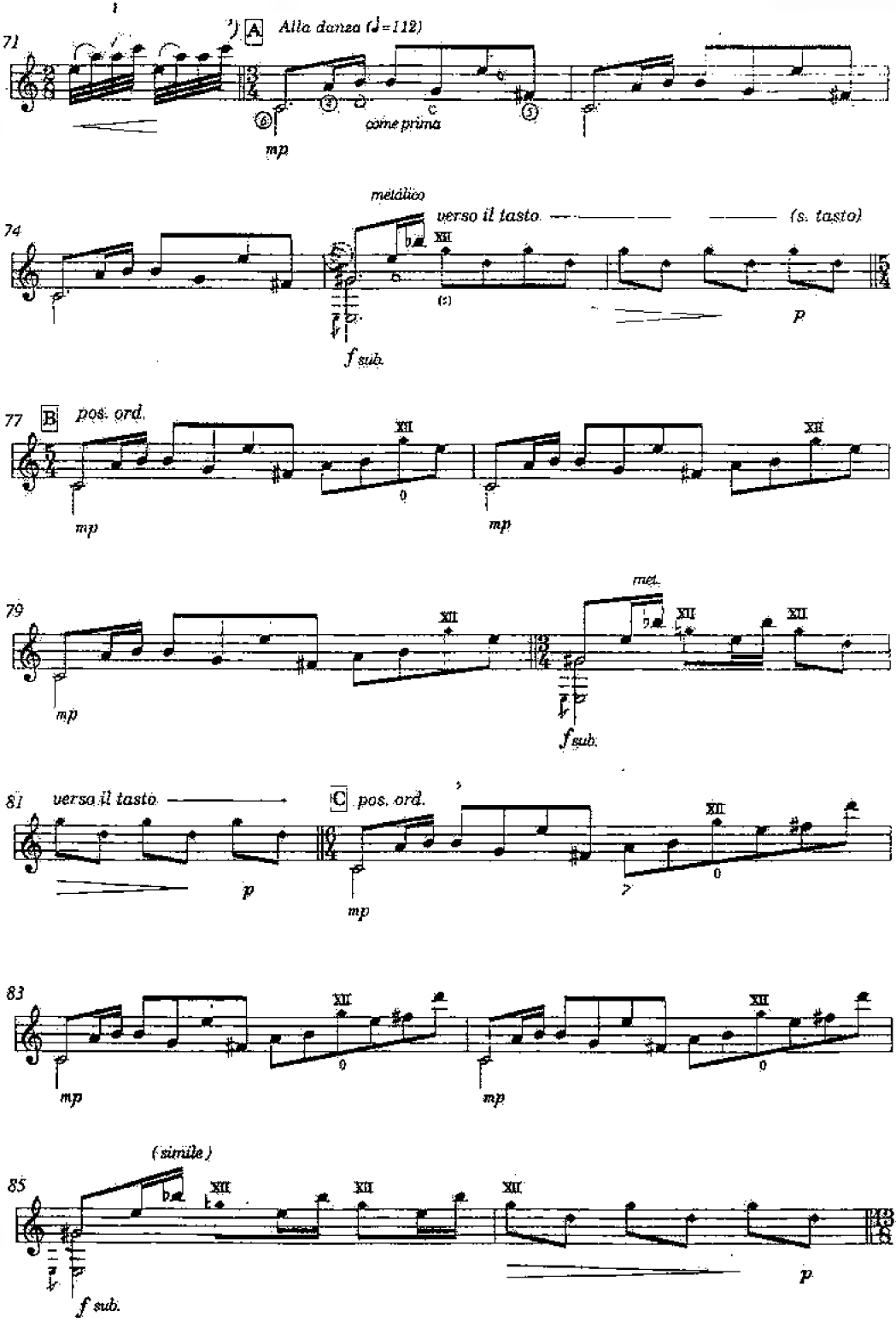
Depósito Legal: M. 29387 - 1992

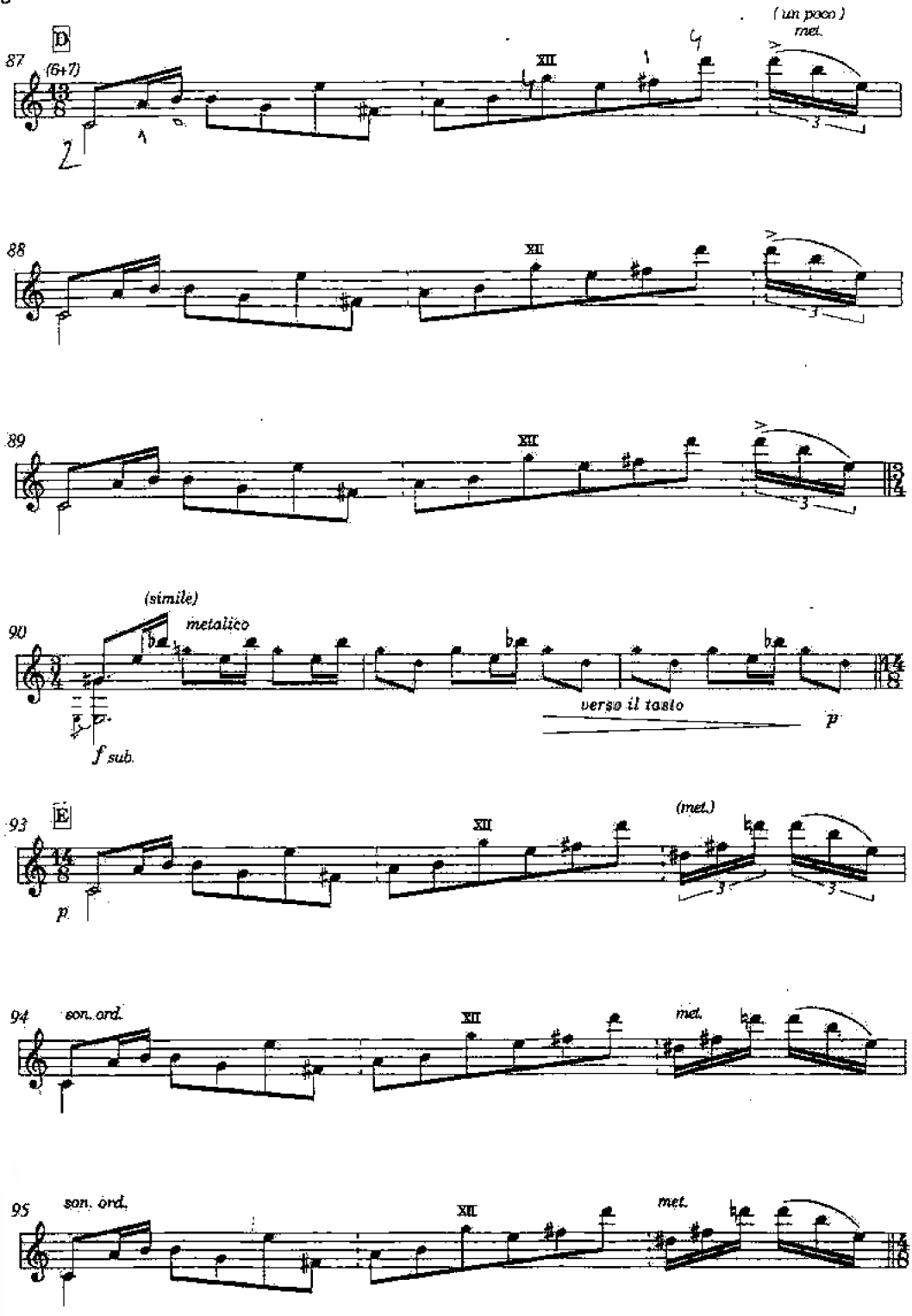

Piu Mosso
10
f marcato
p eco
"Danza" (♩=88)
12
Allegretto
f
pp riten.
mf
ritmico
15
poco riten.
appena poco meno
17
f
p molto articolato
18
f
p
20
f
p
22
f
p

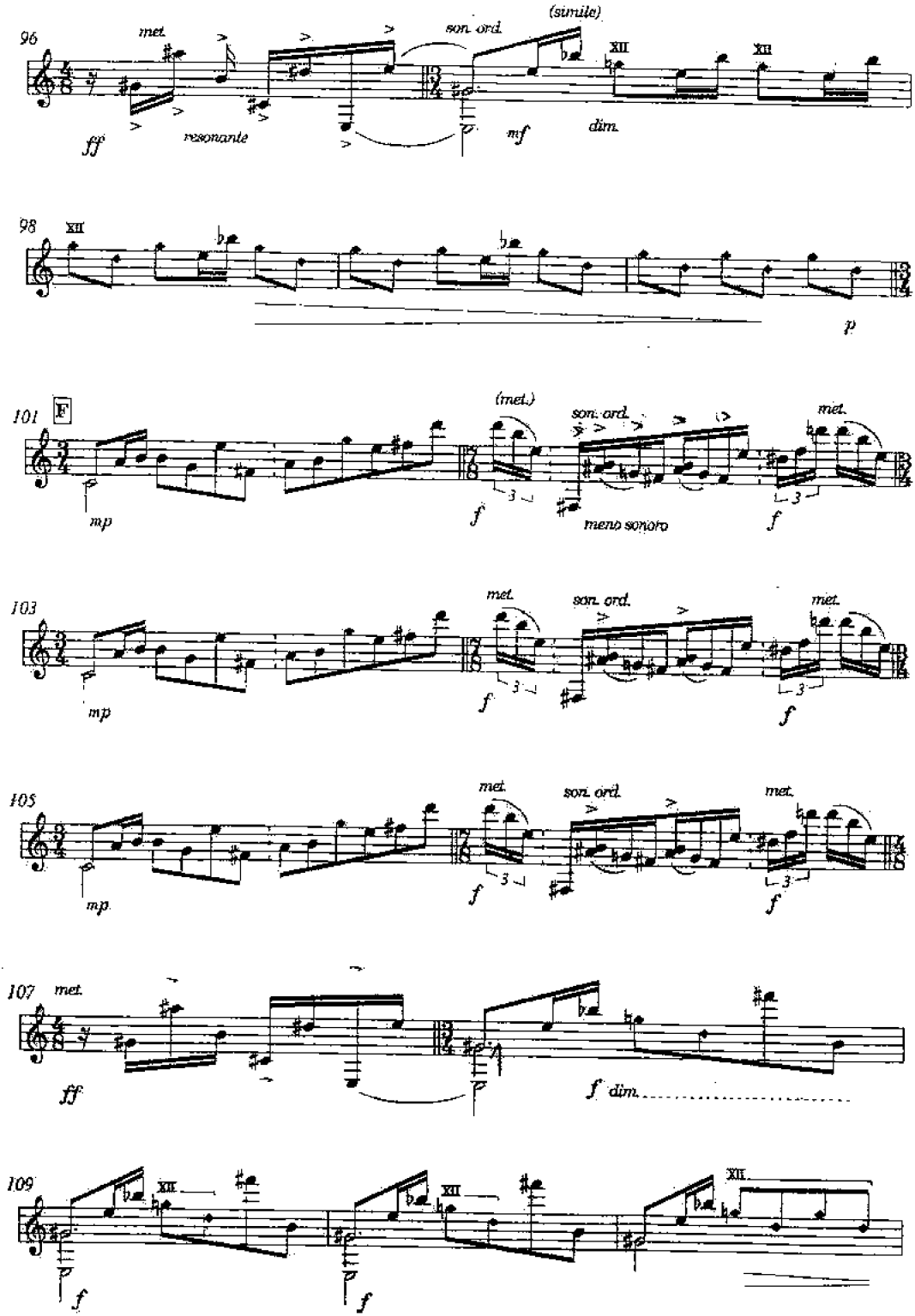

Alla Danza (♩=88...100)
XII
VII
IX
f
a tipo.
mp come prima
f sub
mp
33
p sub.
35
p sub
37


39
ff
41
p
metálico
f
44
meno
47
f
49
C.III
51
p
leggero
mp
dolce
(color)
mf
sonoro
metálico
54
C.IV
mf marc.

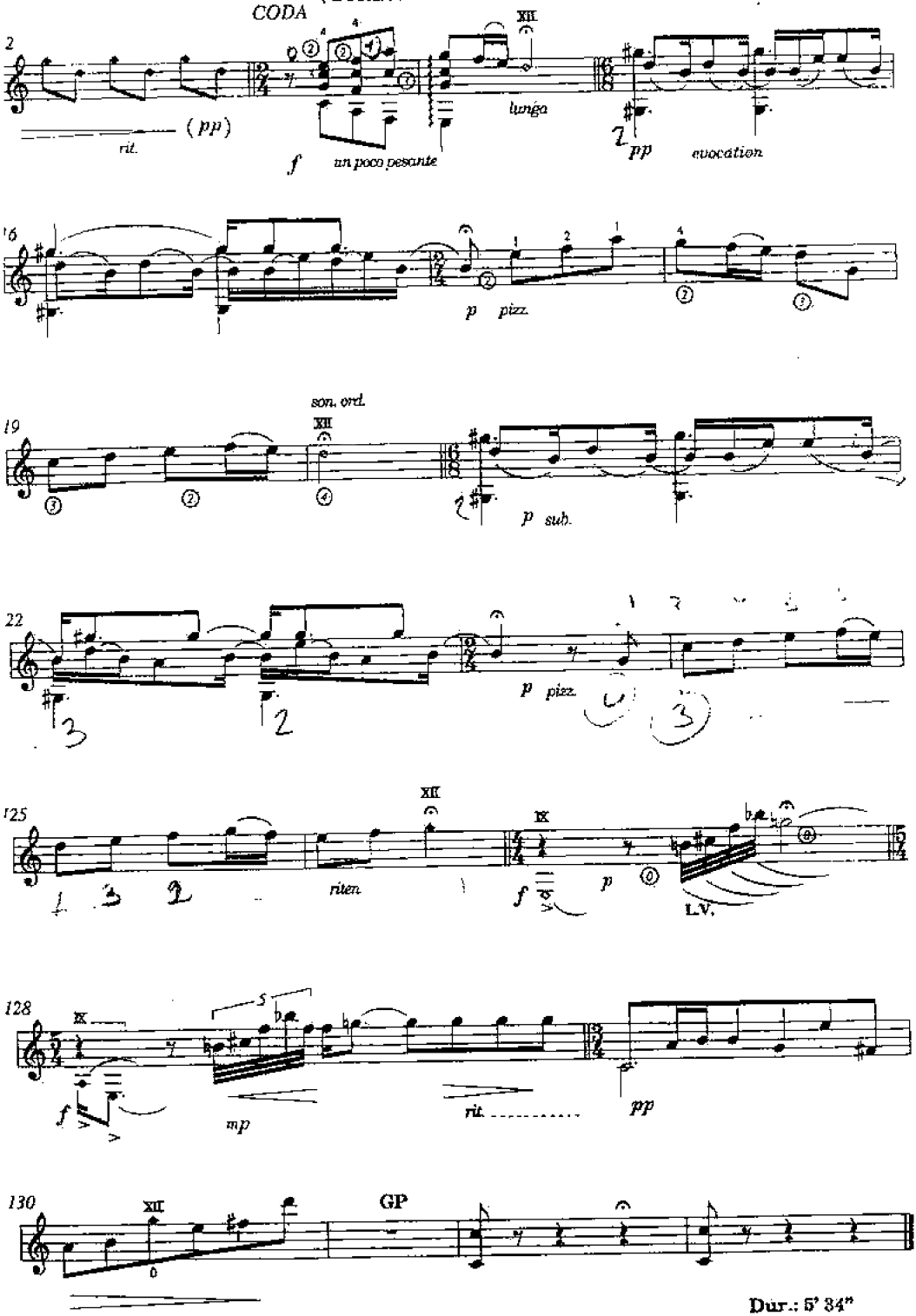

57
60
62
64
66
68
70


71
A
Alla danza (♩=112)
come prima
mp
74
metàlico
verso il tasto
(s. tasto)
f sub.
p
77
B
pos. ord.
mp
mp
79
met.
mp
f sub.
81
verso il tasto
C
pos. ord.
p
mp
83
mp
mp
85
(simile)
f sub.
p


D
87
(6+7)
XII
(un poco)
met.
88
XII
89
XII
(simile)
90
metalico
f sub.
verso il tasto
p
E
93
XII
(met.)
p
94
son. ord.
XII
met.
95
son. ord.
XII
met.


96
met.
(simile)
son. ord.
XII
XII
ff
resonante
mf
dim.
98
XII
p
101
F
(met.)
son. ord.
met.
mp
f
meno sonoro
f
103
met.
son. ord.
met.
mp
f
f
105
met.
son. ord.
met.
mp
f
f
107
met.
ff
f dim.
109
XII
XII
XII
f
f

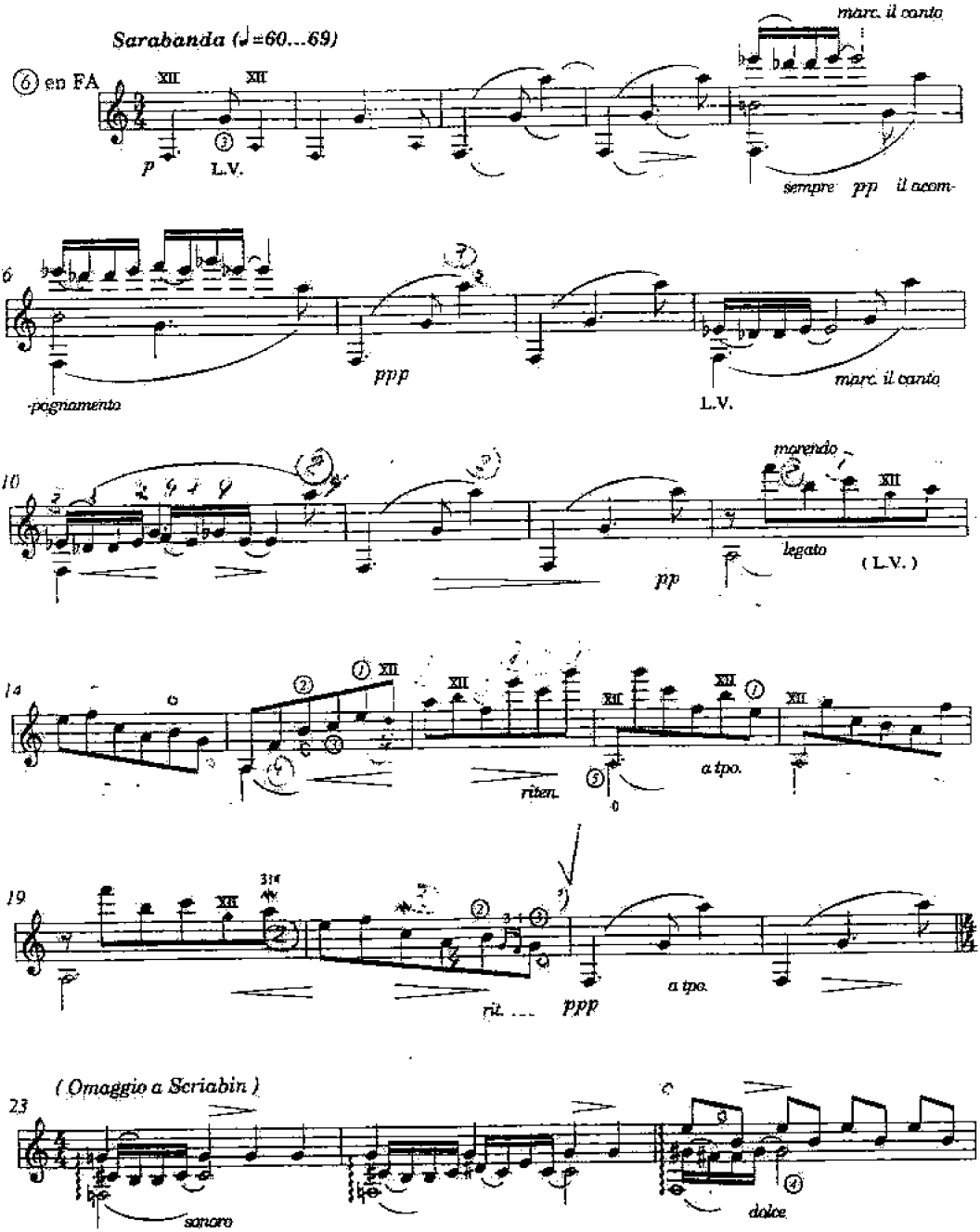
(Beethoven visita al Padre Soler)



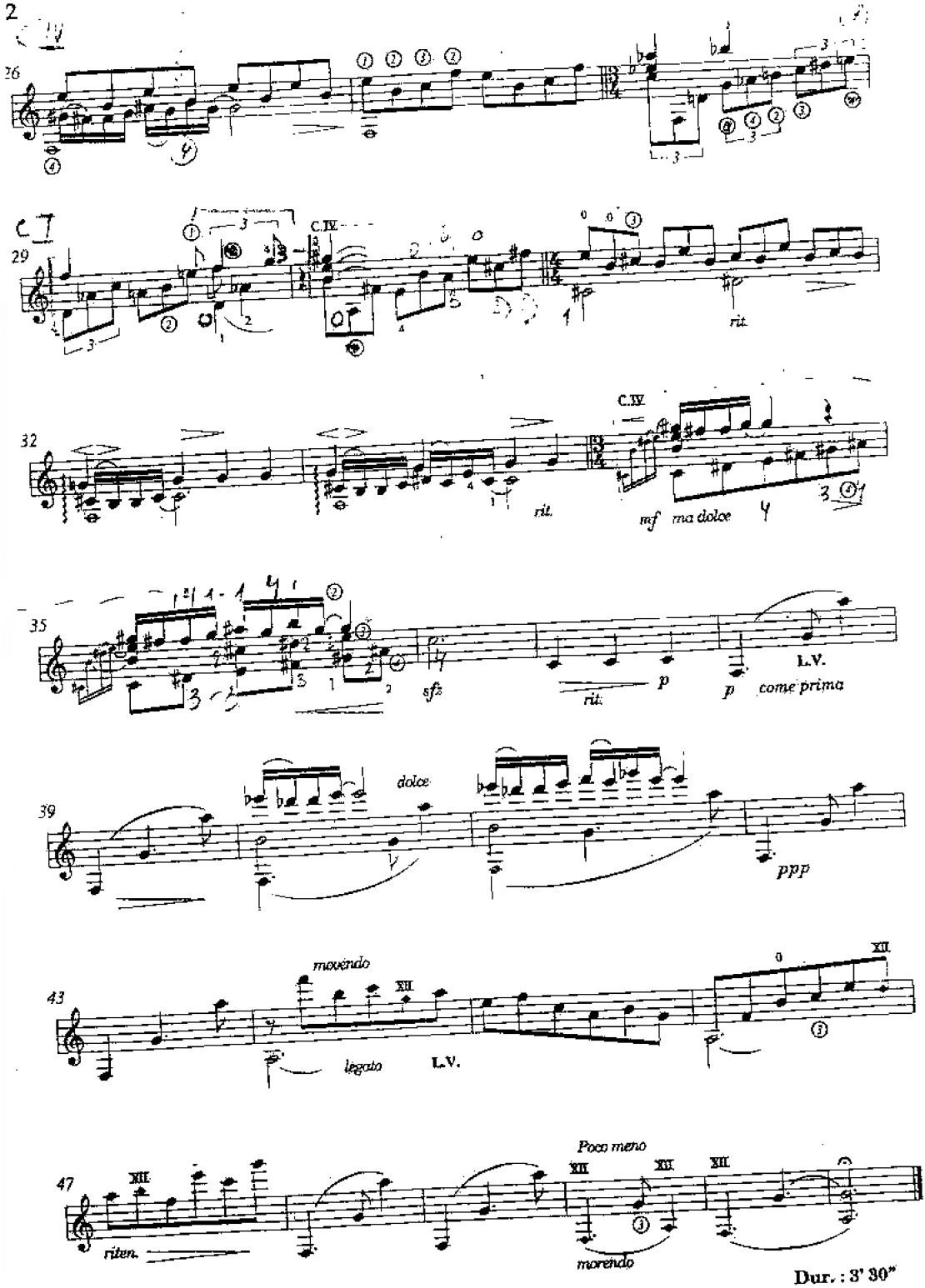
Dur.: 5' 34"

- II -

"Sarabanda de Scriabin"

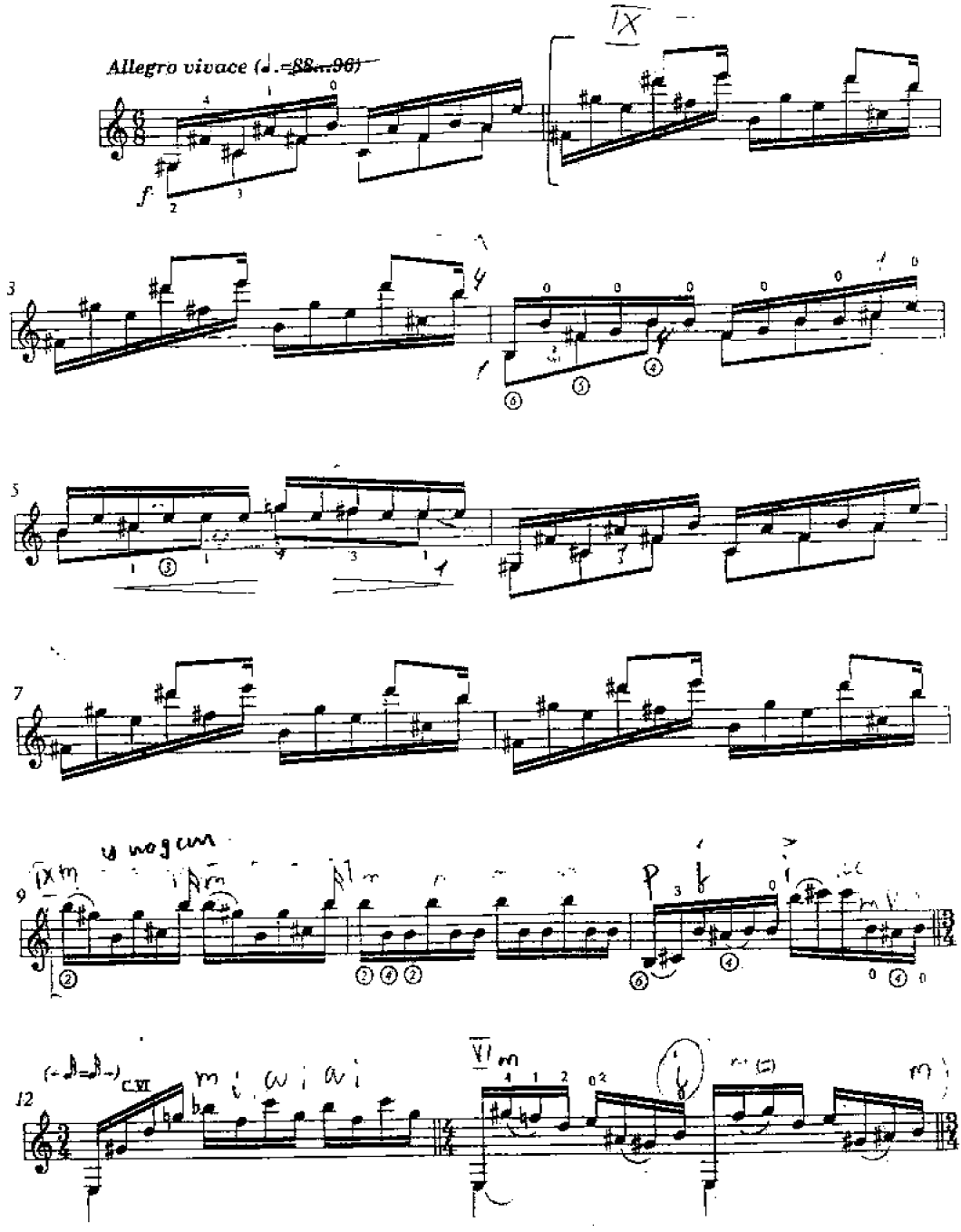


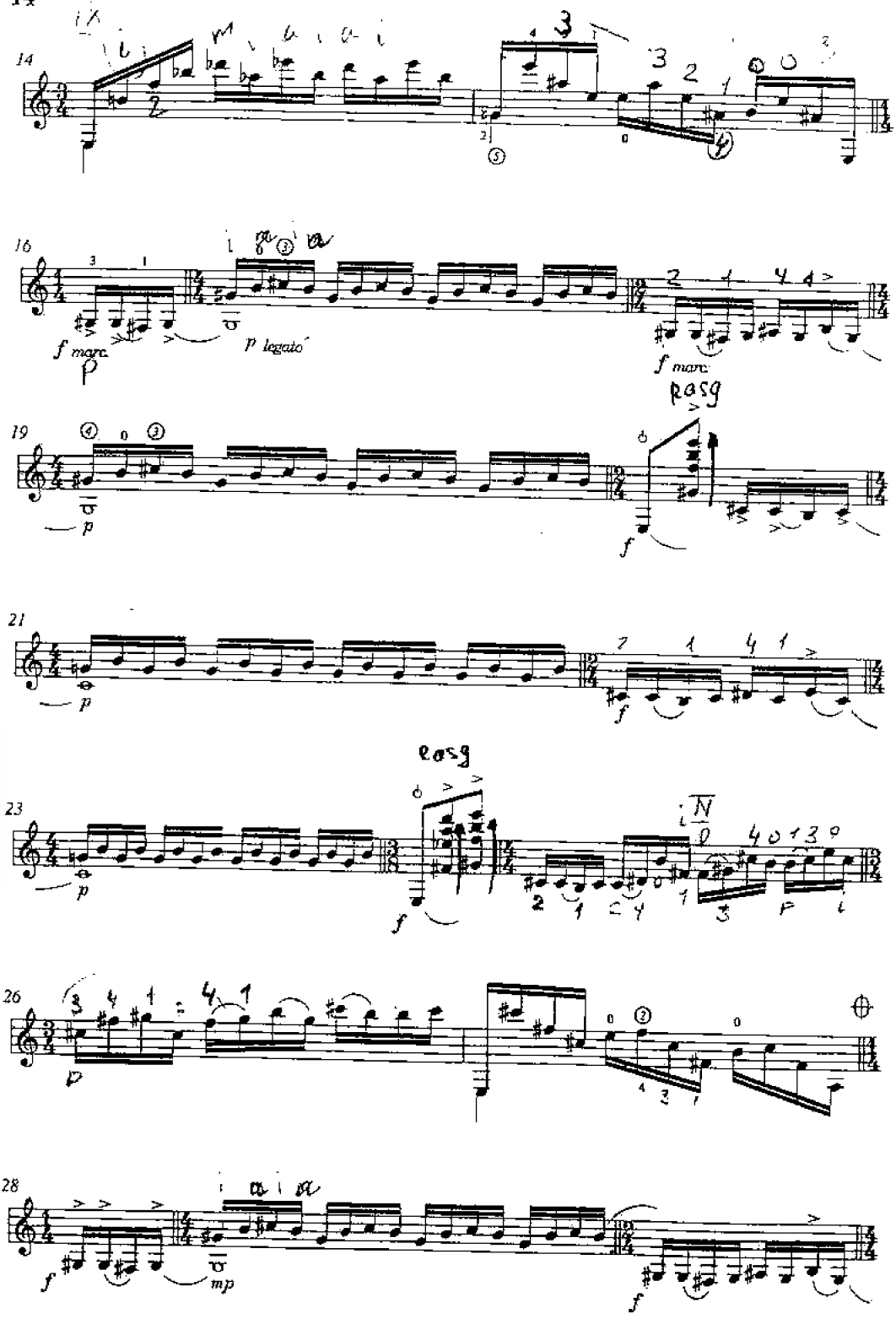
© Copyrights 1.991 by Leo BROUWER
© Copyrights 1.991 by Opera Tres, Ediciones Musicales S.L.
Independencia 4. 28013 - MADRID - Tfn. 5426600704 - Fax. 5426475
Todos los derechos reservados para todo el mundo.

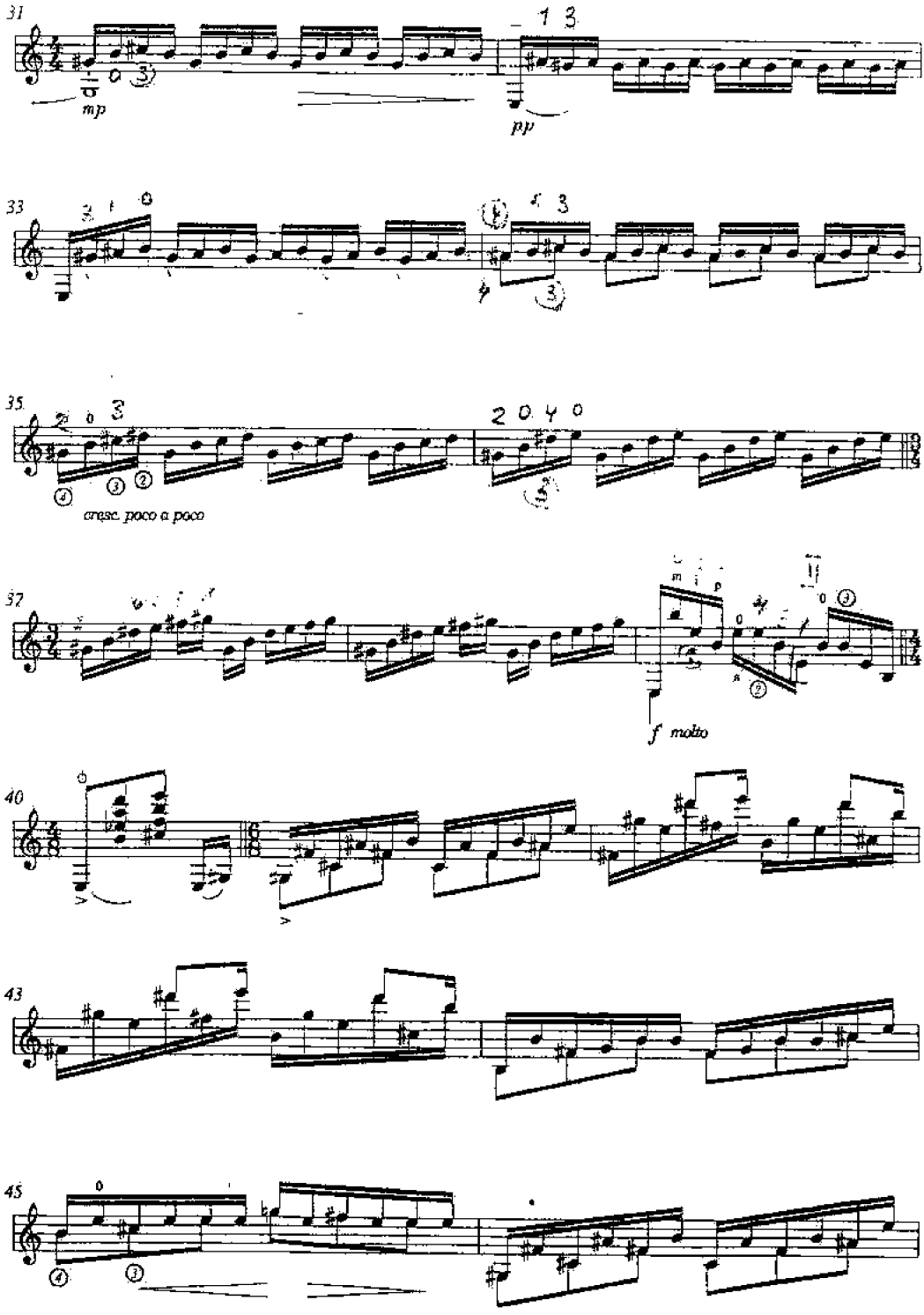

26
C.IV.
29
rit.
32
C.IV.
rit.
mf ma dolce
35
sfz
rit.
p
p come prima
L.V.
39
dolce
ppp
43
movendo
XII
legato
L.V.
47
XII
riten.
Poco meno
morendo
Dur. : 3' 30"

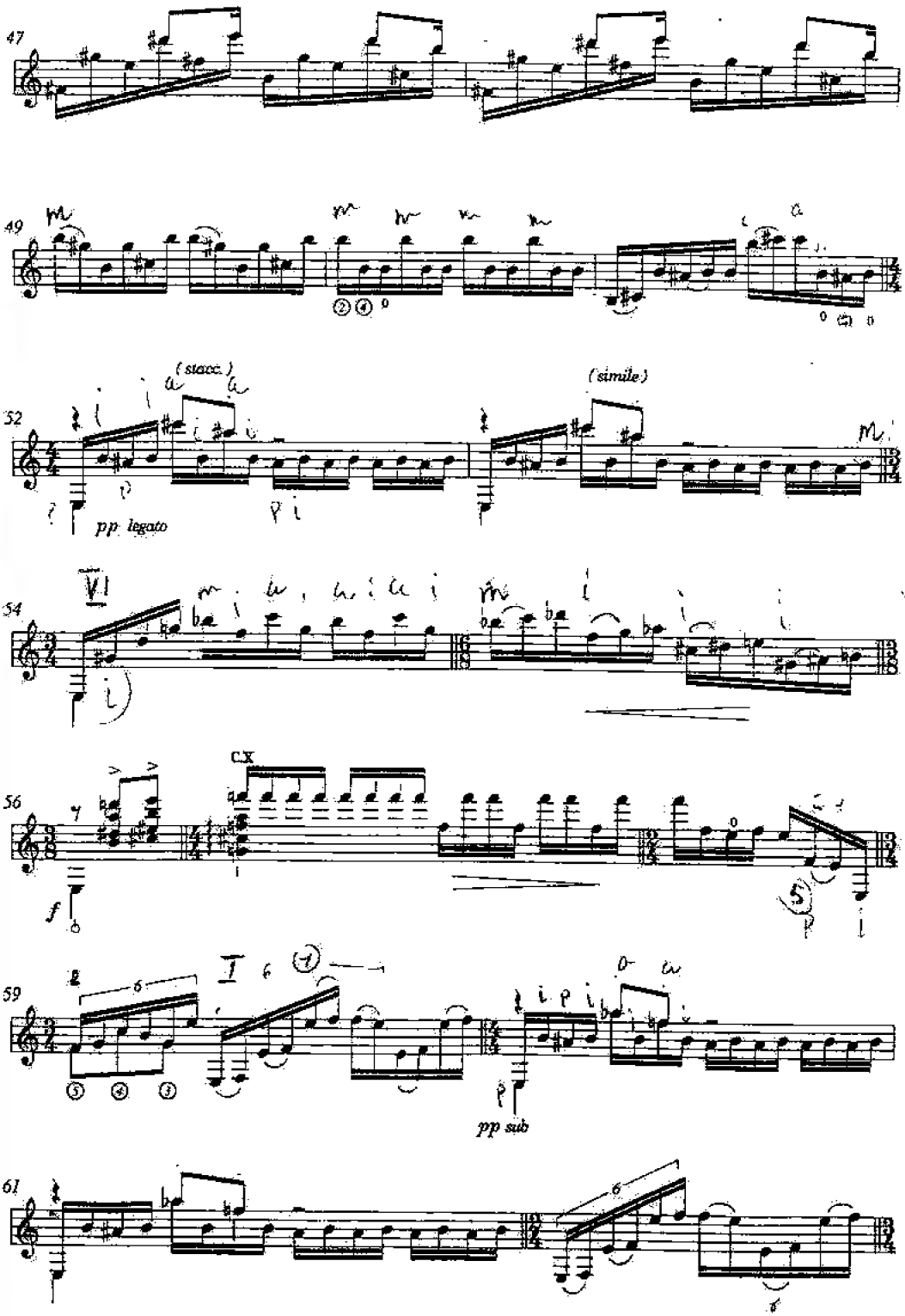
- III -

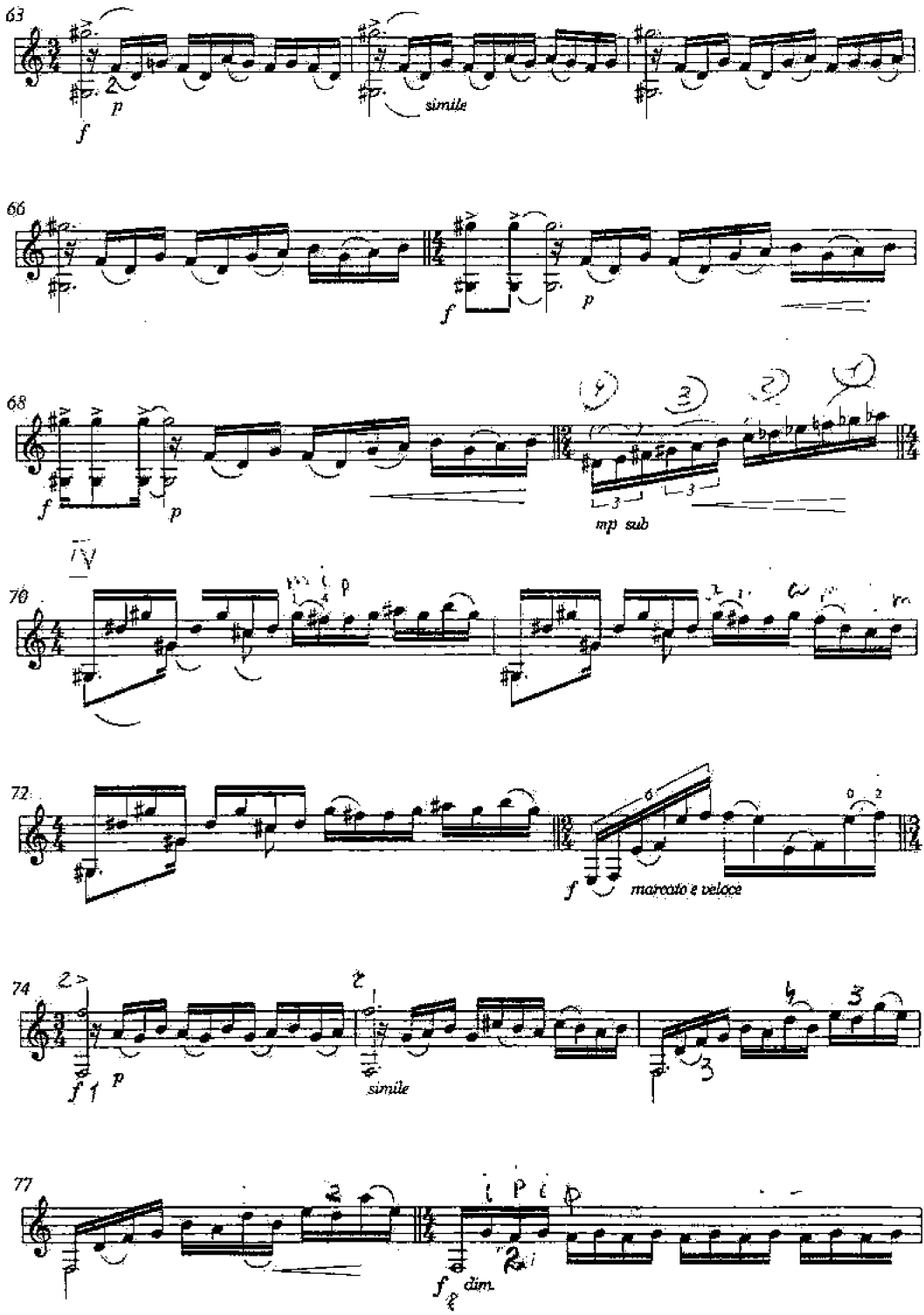
" La Toccata de Pasquini "

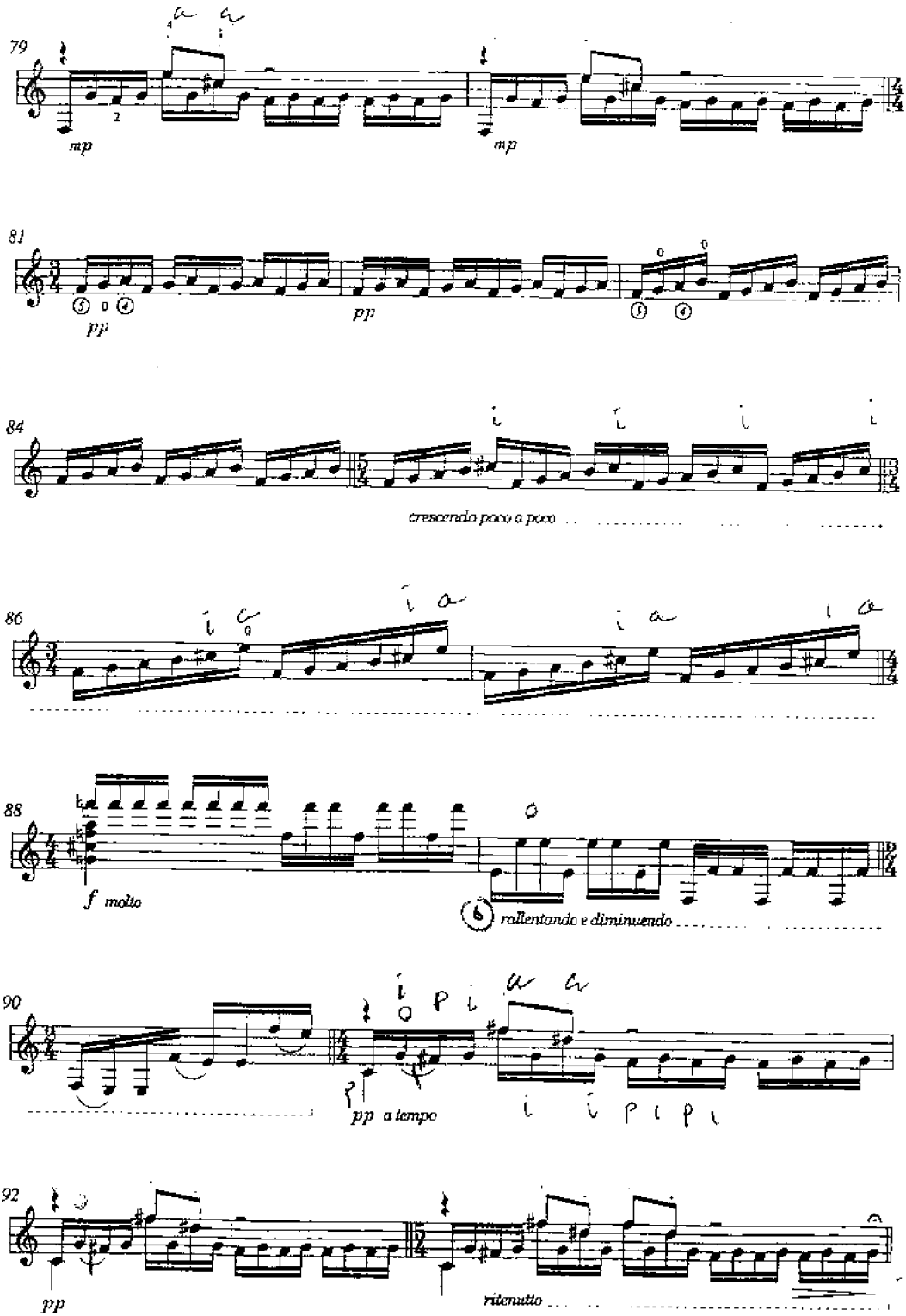


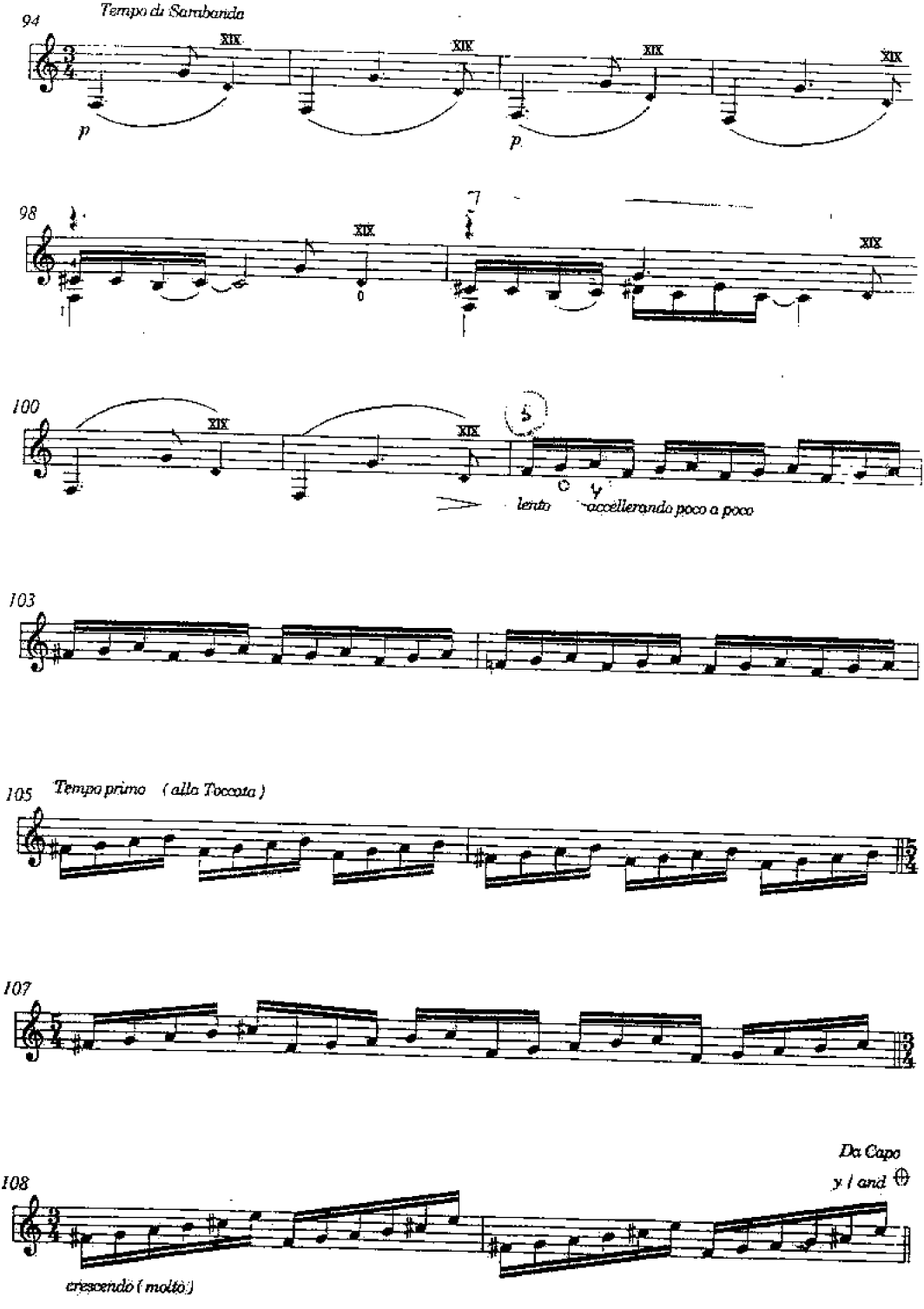

14
16
f marc.
p legato
f marc.
19
p
f
rasg
21
p
f
23
p
f
rasg
26
28
f
mp
f

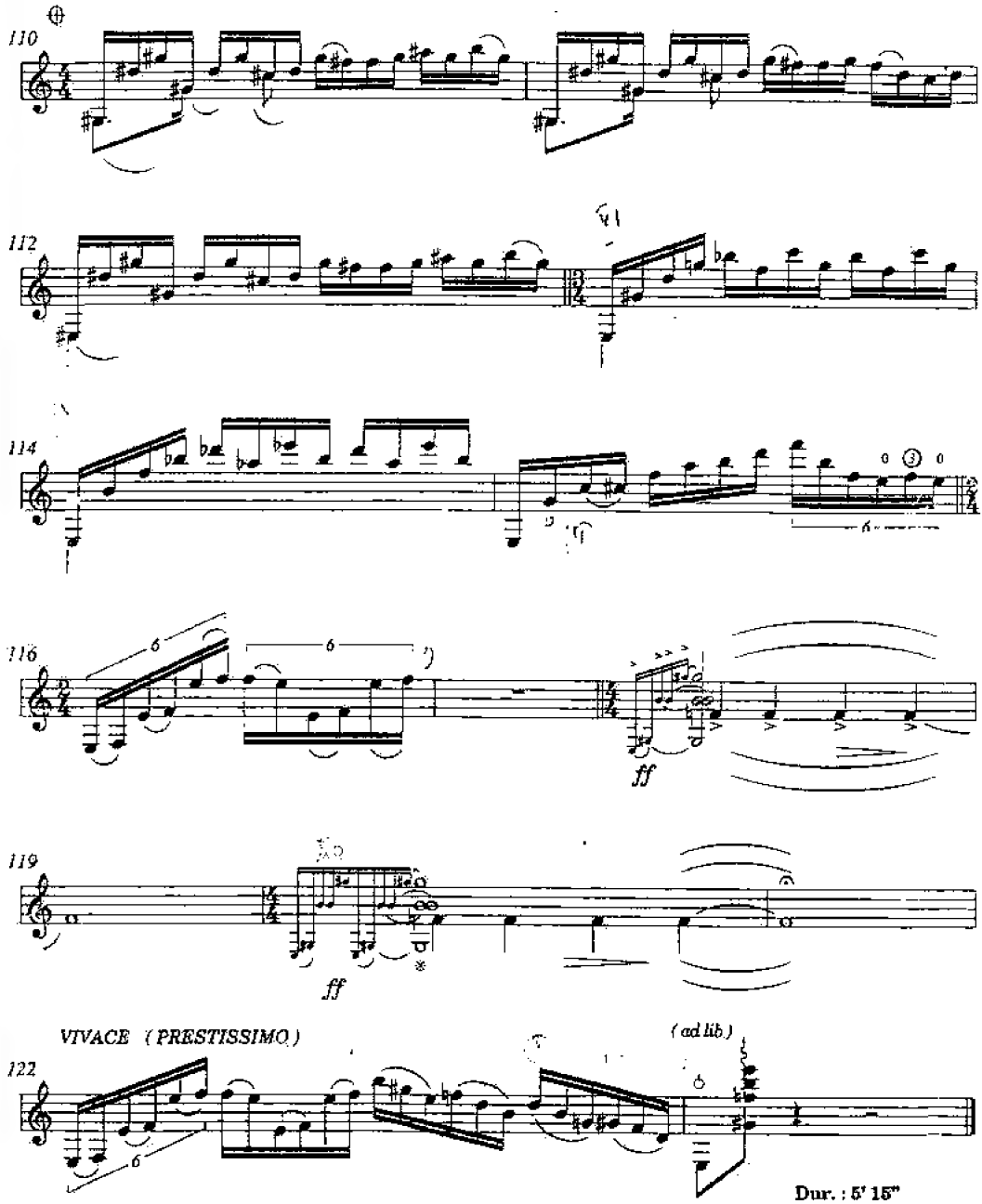

31
mp
pp
33
35
cresc. poco a poco
37
f molto
40
43
45


47
49
52
(stacc.)
(simile)
pp legato
54
VI
56
CX
f
59
I
pp sub
61


63
f
p
simile
66
f
p
68
f
p
mp sub
70
72
f
marcato e veloce
74
f
p
simile
77
f
dim.


79
mp
mp
81
pp
pp
84
cresc. poco a poco
86
88
f molto
6
rallentando e diminuendo
90
pp a tempo
92
pp
ritenuto


94
Tempo di Sarabanda
p
p
98
100
lento
accellerando poco a poco
103
105
Tempo primo (alla Toccata)
107
108
Da Capo
y / and
crescendo (molto)



Dur. : 5' 15"

Leo BROUWER

Setiembre 1990

Printed in Spain - Impreso en España

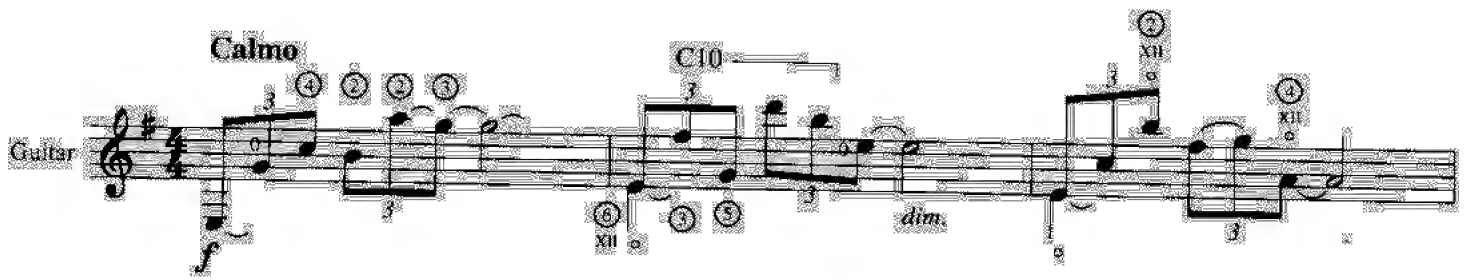
1.ª edición Marzo 1992
2.ª edición Septiembre 1992

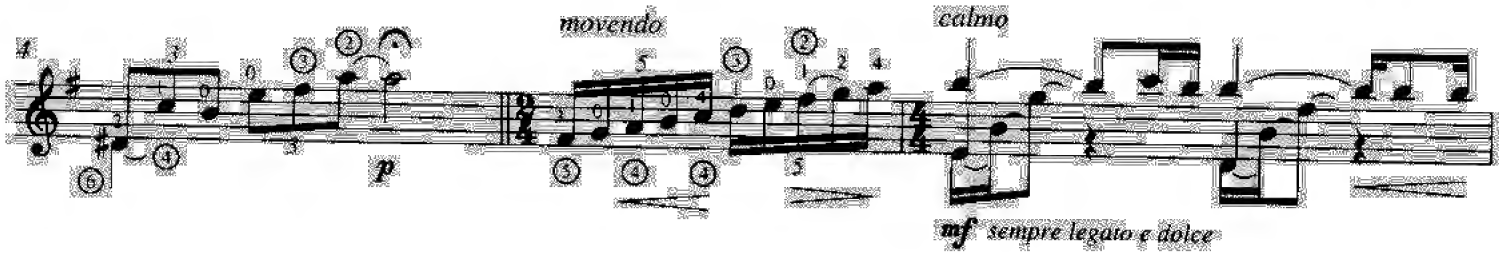
Gráficas Agenjo, S. A. - Adelfas, 4 - Madrid, 1992

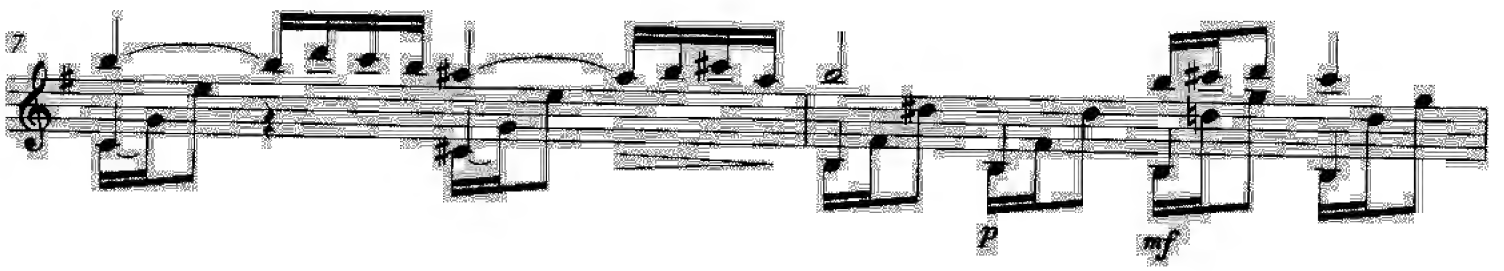
AN IDEA

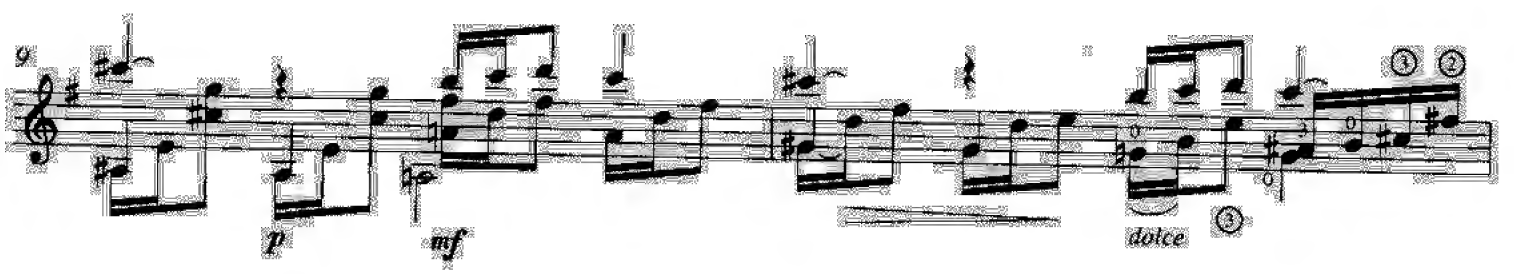
(Passacaglia for Eli)

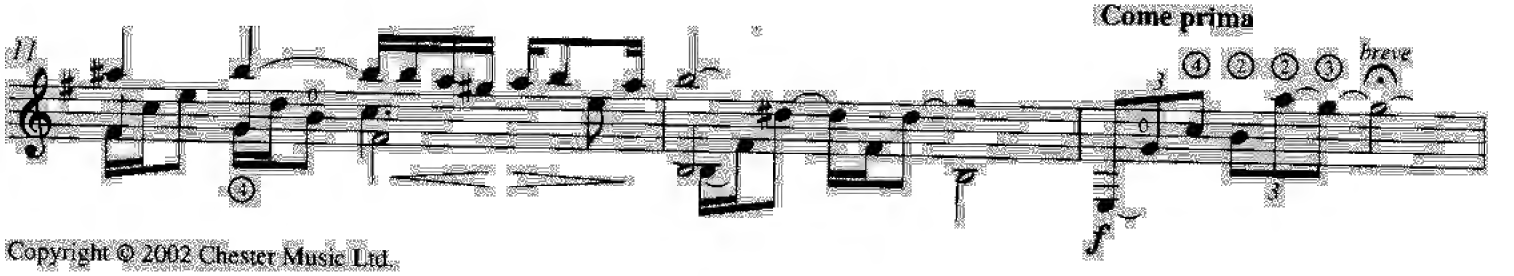
Leo Brouwer, 1999



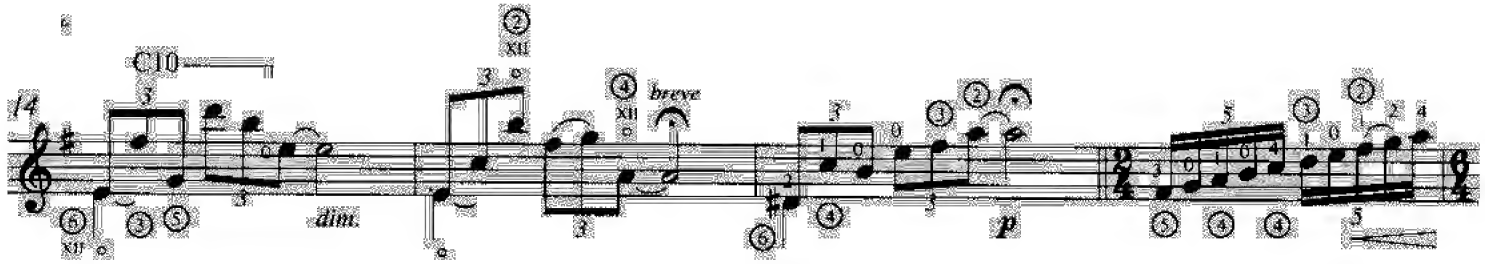


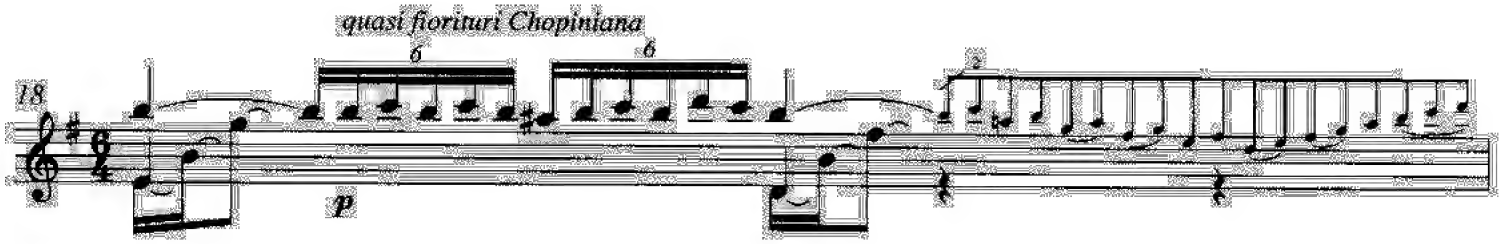


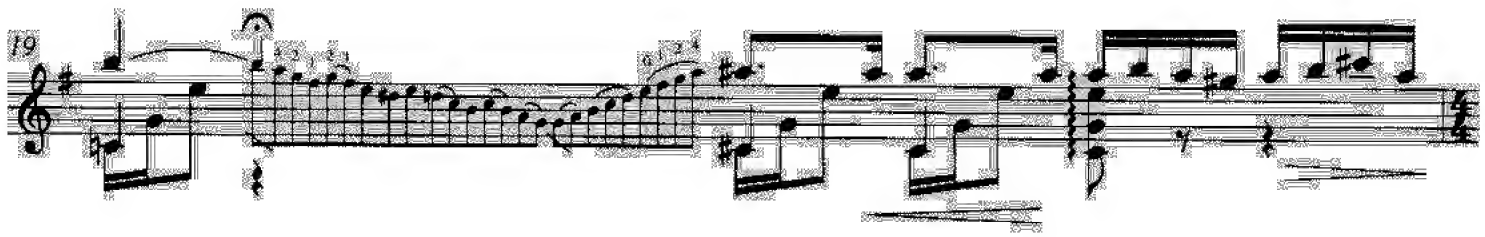


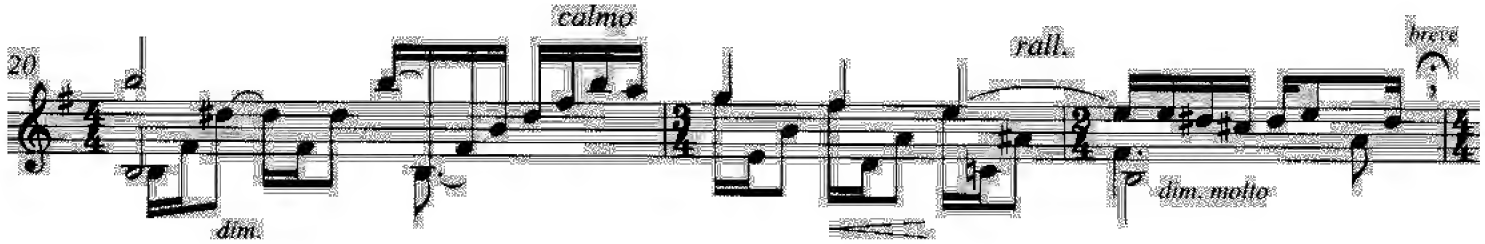


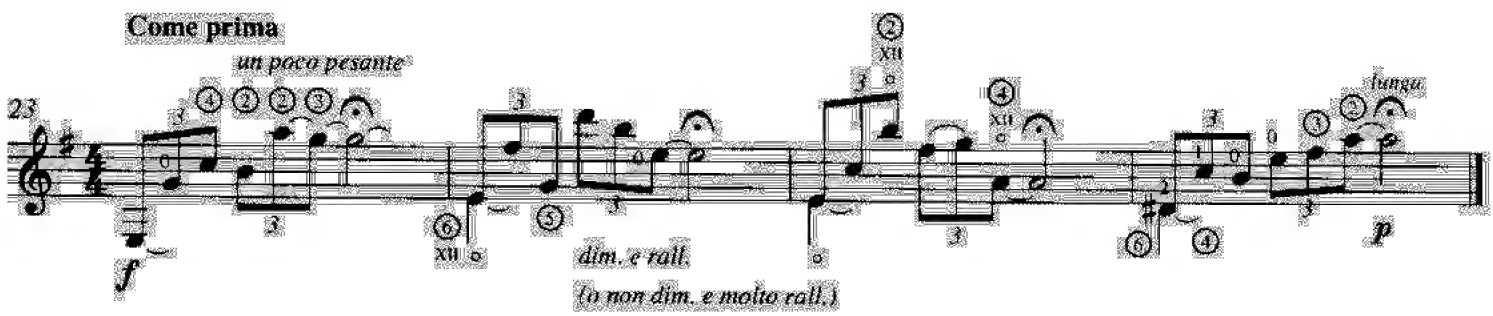
Copyright © 2002 Chester Music Ltd.


14
C10
dim.
breve
p


18
quasi fiorituri Chopiniana
p


19

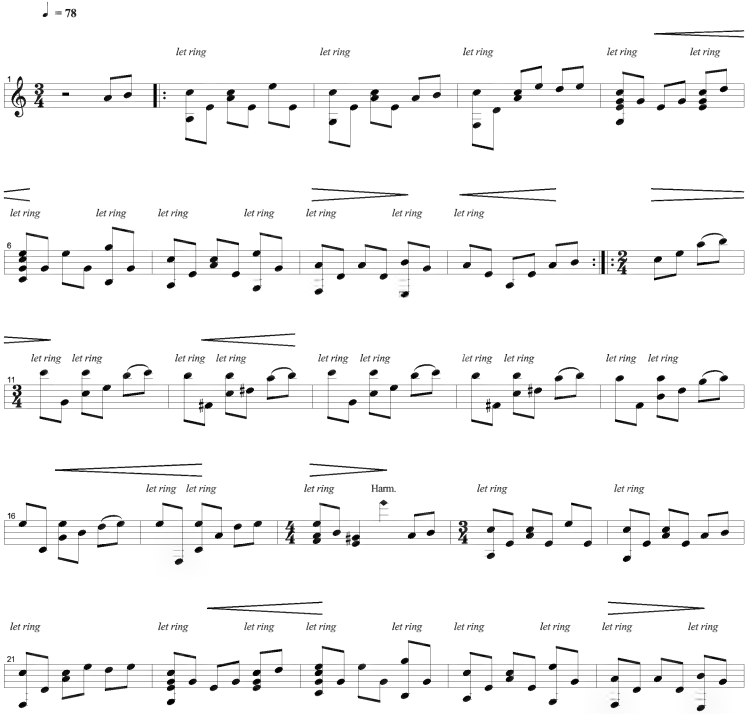

20
calmo
dim.
rall.
dim. molto
breve

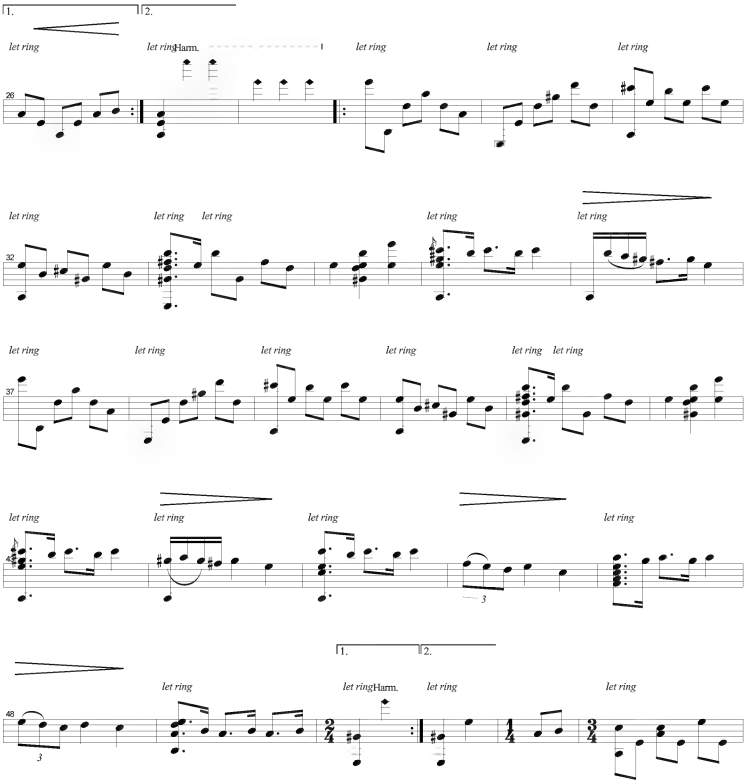

Come prima
un poco pesante
23
f
dim. e rall.
(o non dim. e molto rall.)
lunga
p

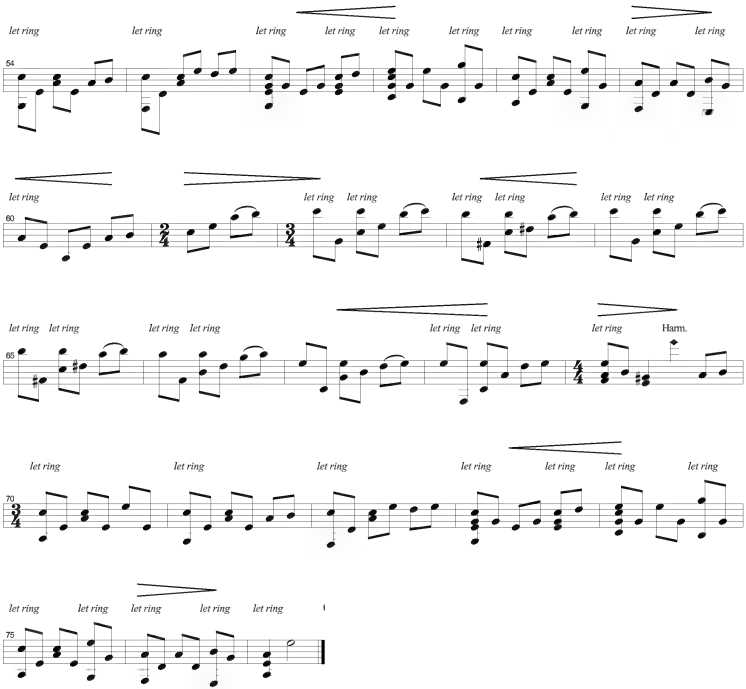
Un Dia de Noviembre

Leo Brower

Music by Leo Brower




1.
2.
let ring
let ring
Harm.
let ring
let ring
let ring
26
let ring
let ring
let ring
let ring
let ring
32
let ring
let ring
let ring
let ring
let ring
let ring
37
let ring
let ring
let ring
let ring
3
let ring
1.
2.
let ring
let ring
Harm.
let ring
let ring
48
3

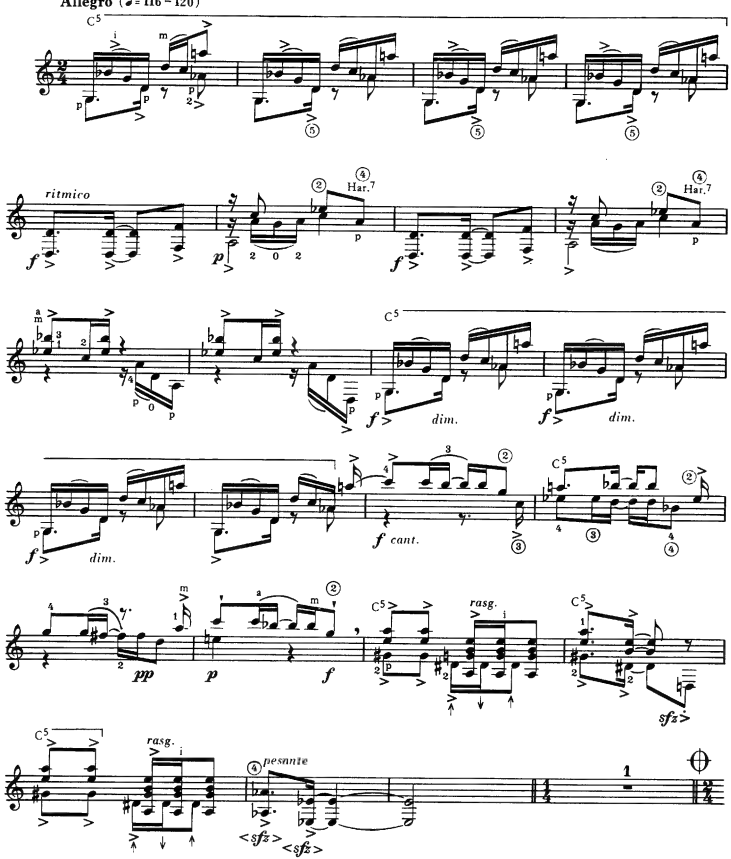

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring
54
let ring let ring let ring let ring let ring let ring
60
let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring Harm.
65
let ring let ring let ring let ring let ring let ring let ring let ring
70
let ring let ring let ring let ring let ring let ring let ring let ring
75

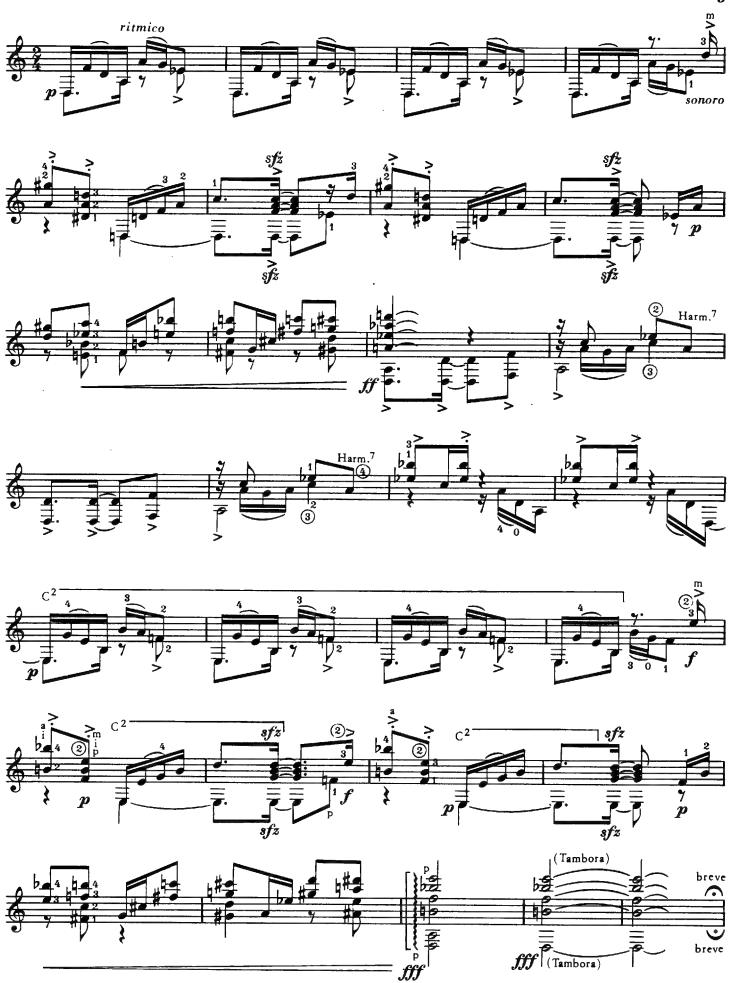
A Isaac Nicola

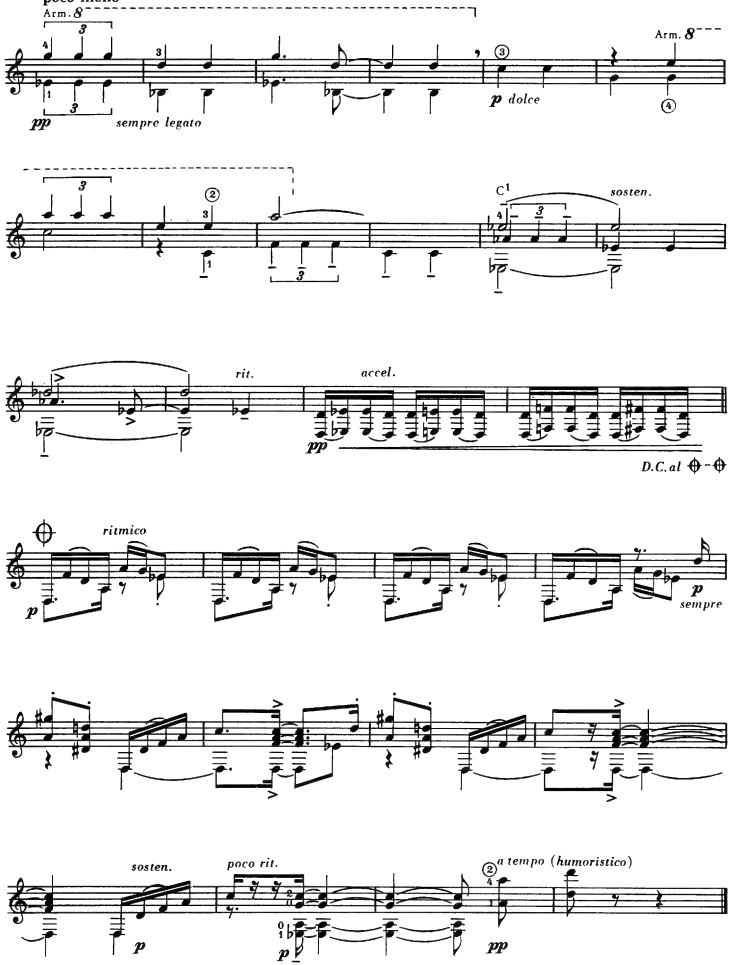
DANZA CARACTERISTICA

Para el „Quítate de la Acera"

Leo Brouwer
(1957)




ritmico
sonoro
sfz
Harm.7
(Tambora)
breve



Verlag: B. Schott's Söhne, Mainz 43 277

ato

pour guitare

arrangements transcriptions originaux

Léo BROUWER

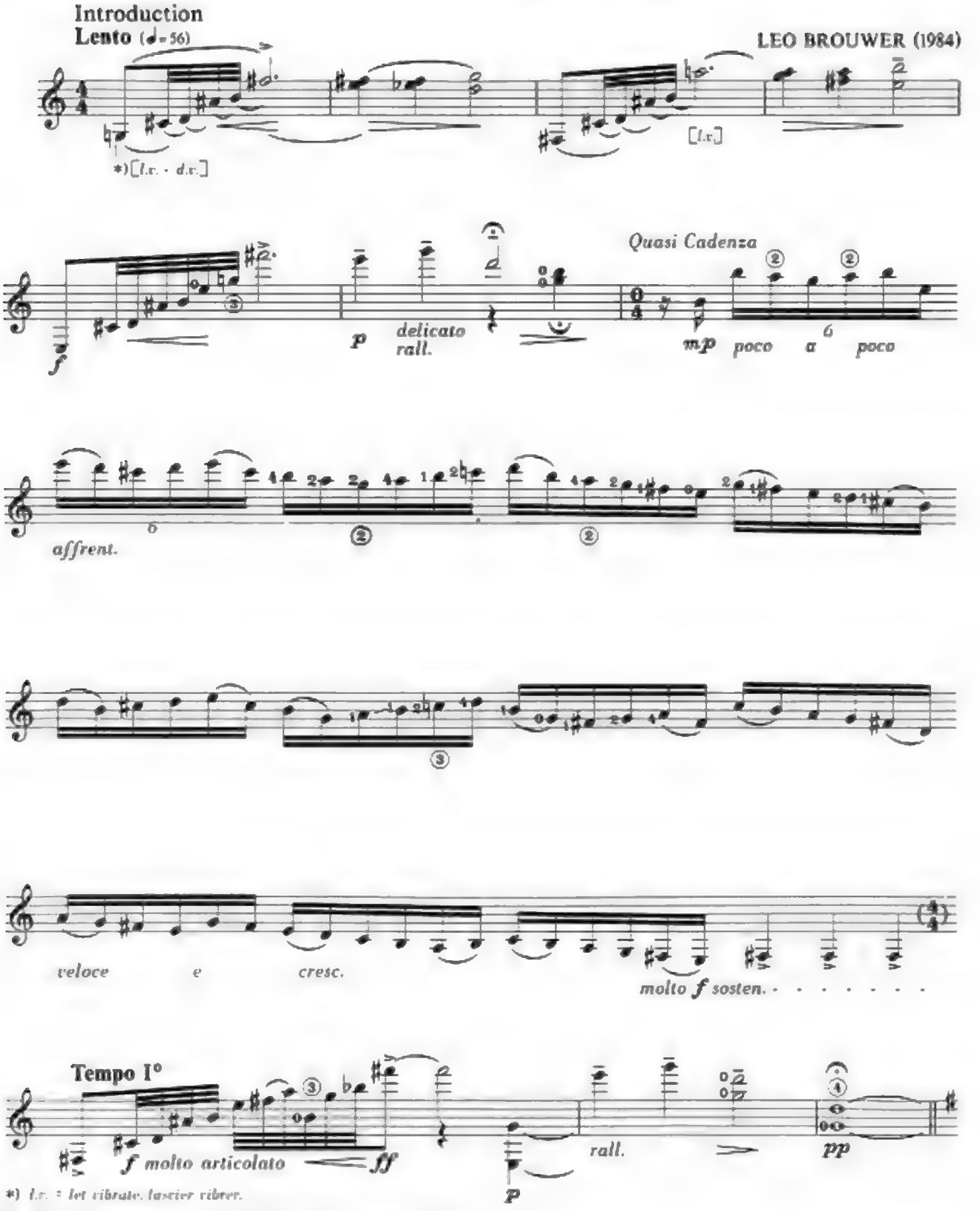
Variations sur un thème de Django Reinhardt

EDITIONS MUSICALES TRANSATLANTIQUES • PARIS

à Robert J. VIDAL

Variations

sur un thème de Django Reinhardt

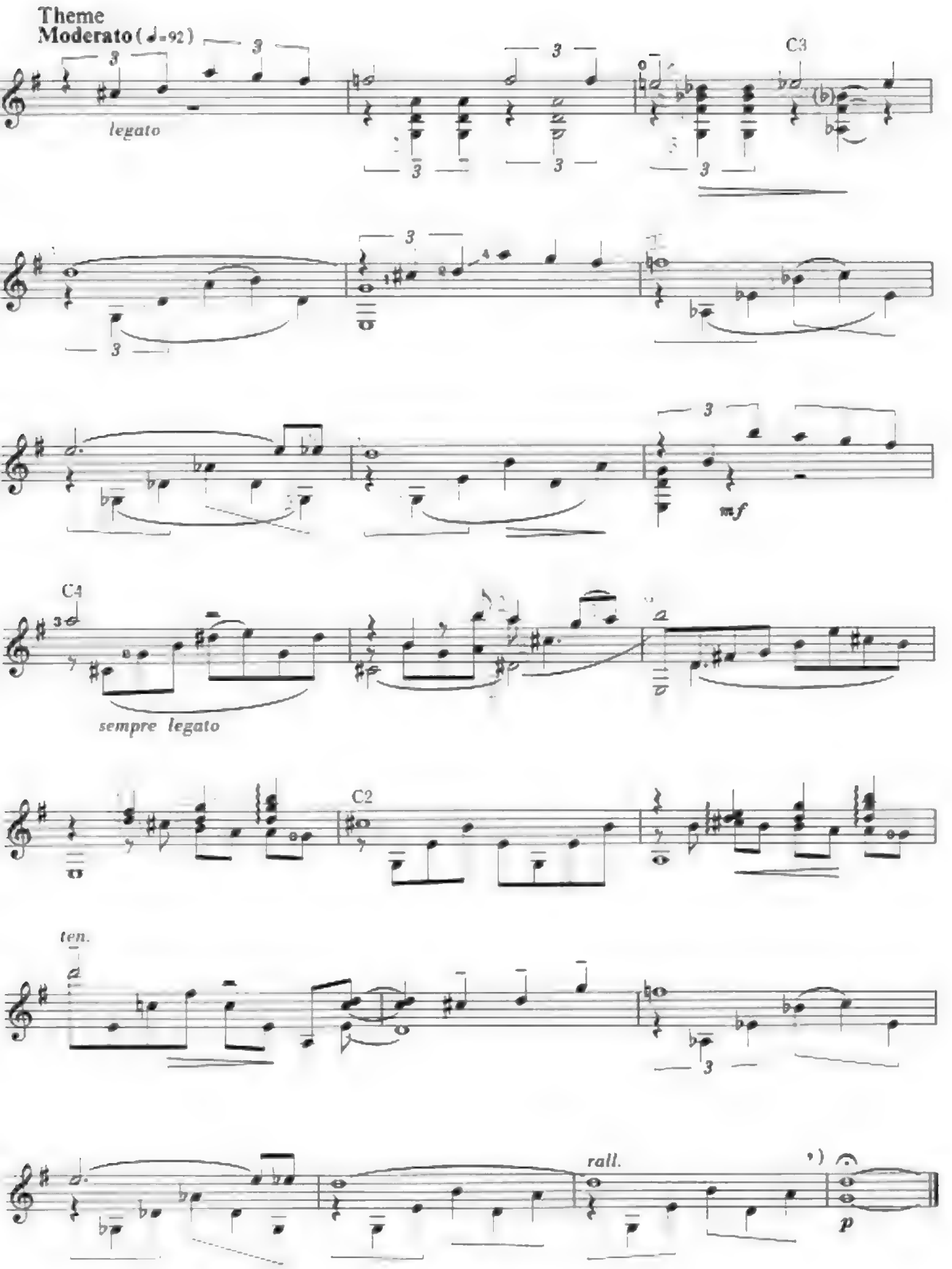


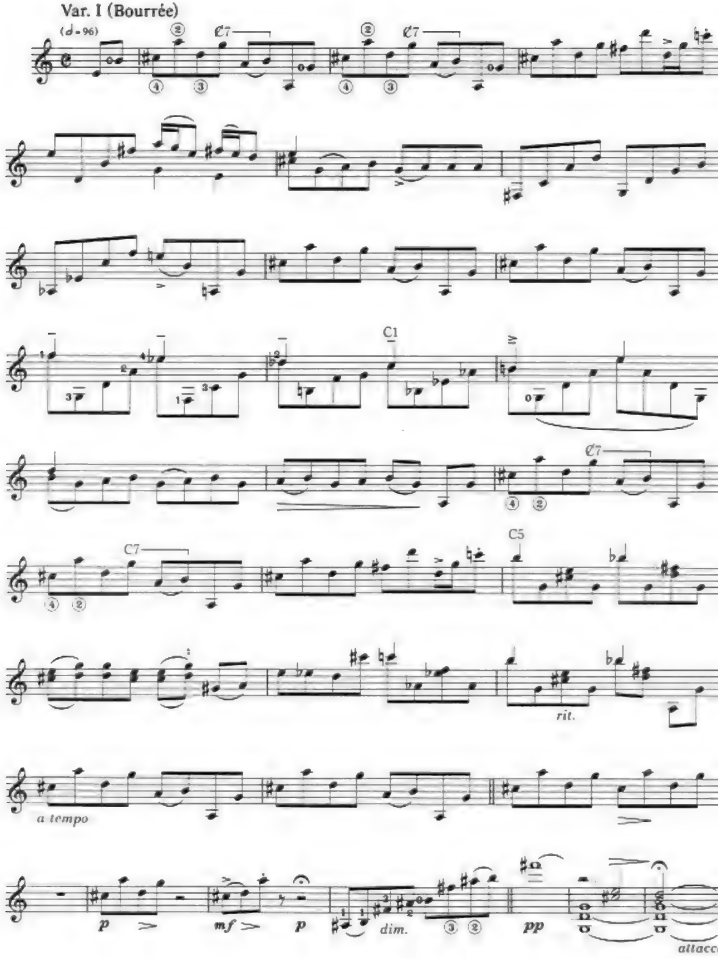
*) *l.v. = let vibrate, lascier vibrer.*

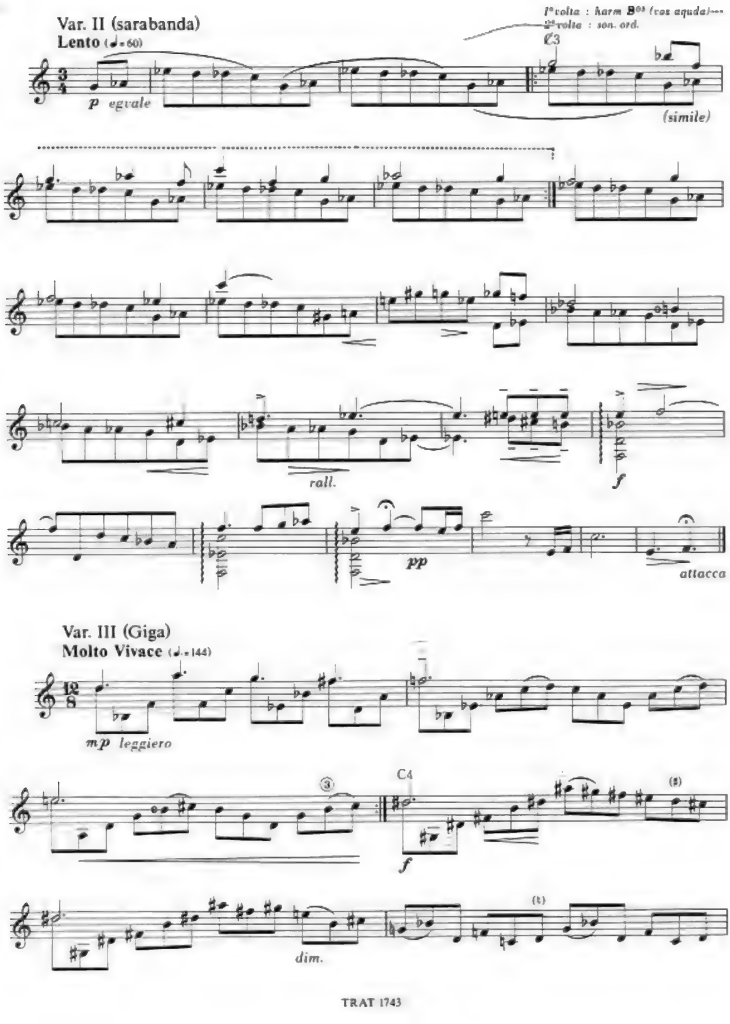
© 1985 by Editions TRANSATLANTIQUES et Francis DAY

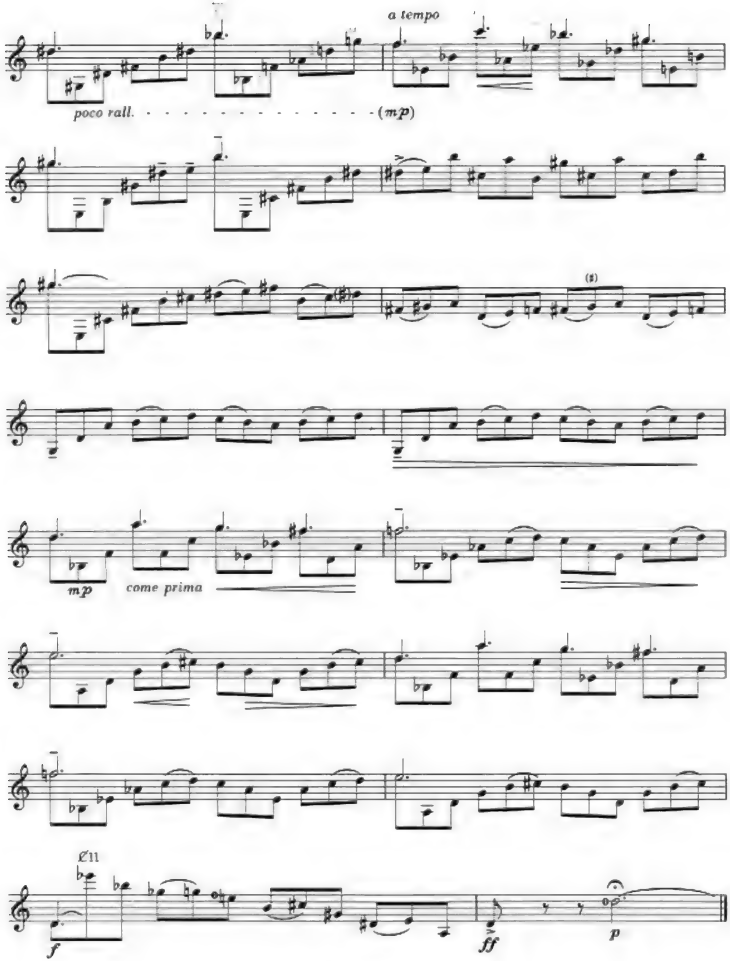
151-153, av. Jean-Jaurès - 75019 Paris

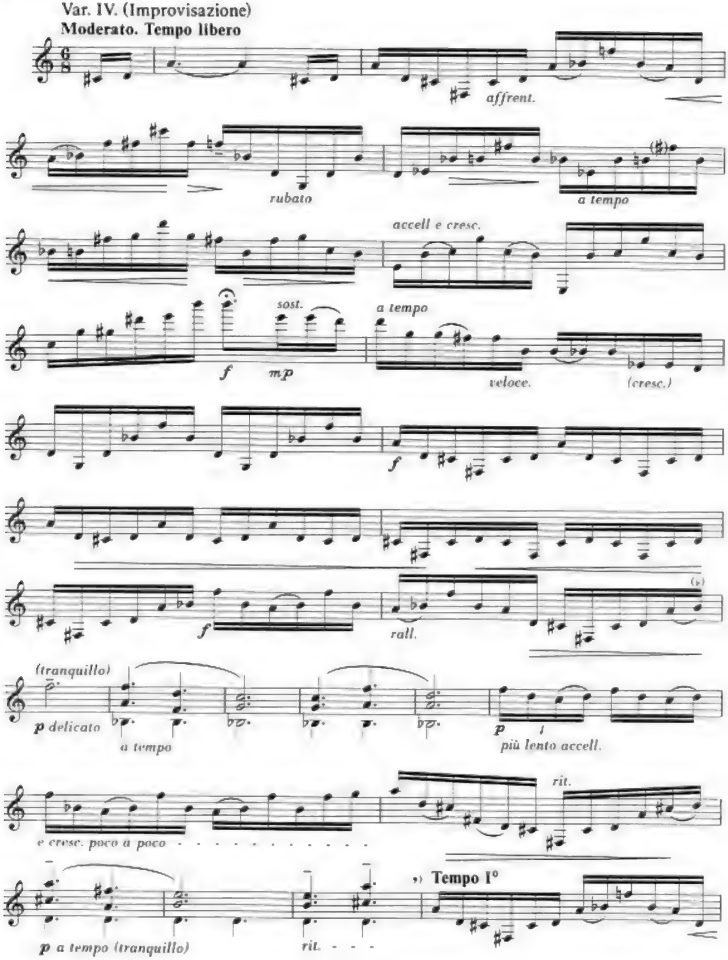
TRAT 1743

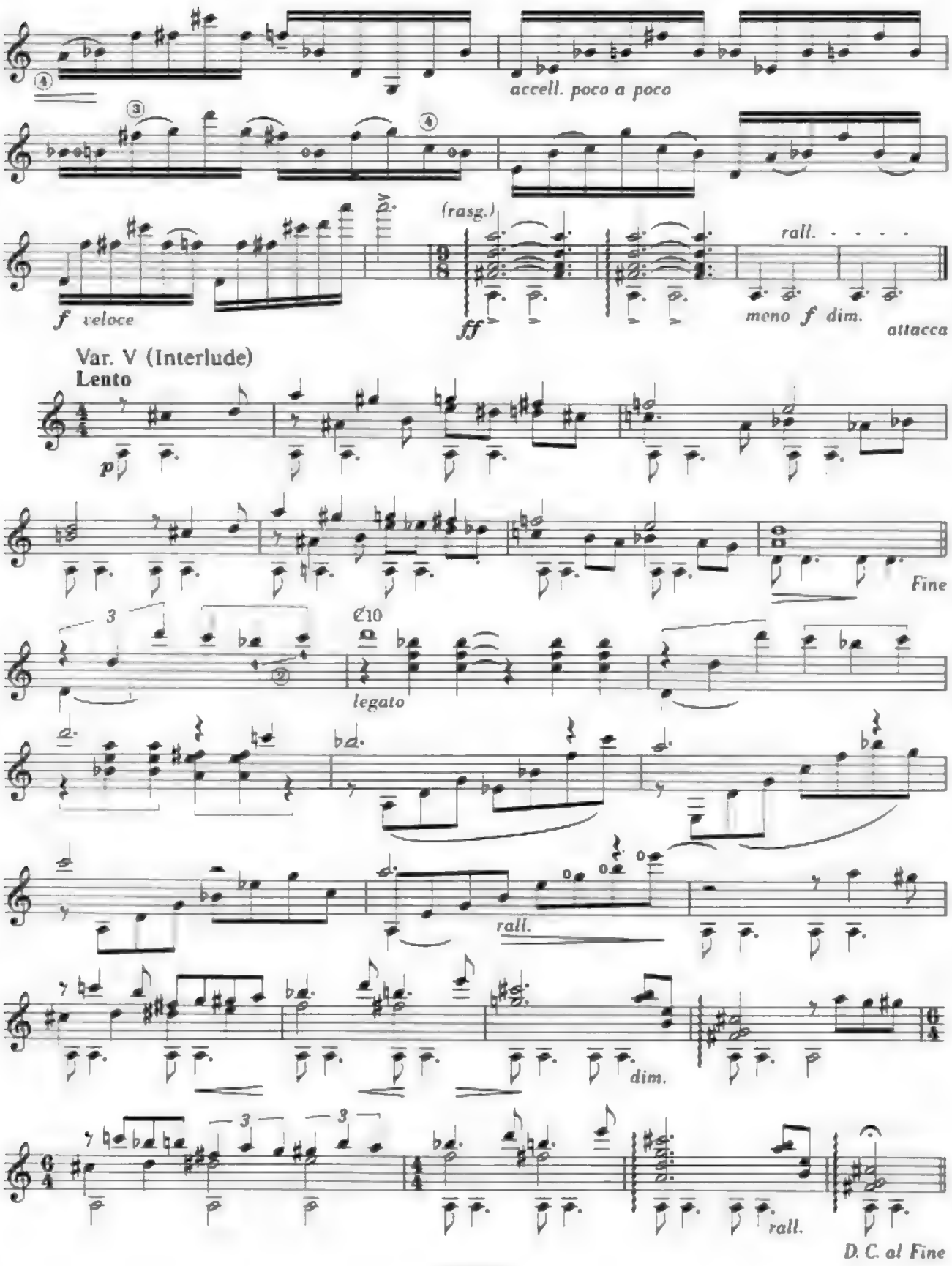

Theme
Moderato (♩=92)
legato
C3
mf
C4
sempre legato
C2
ten.
rall.
p

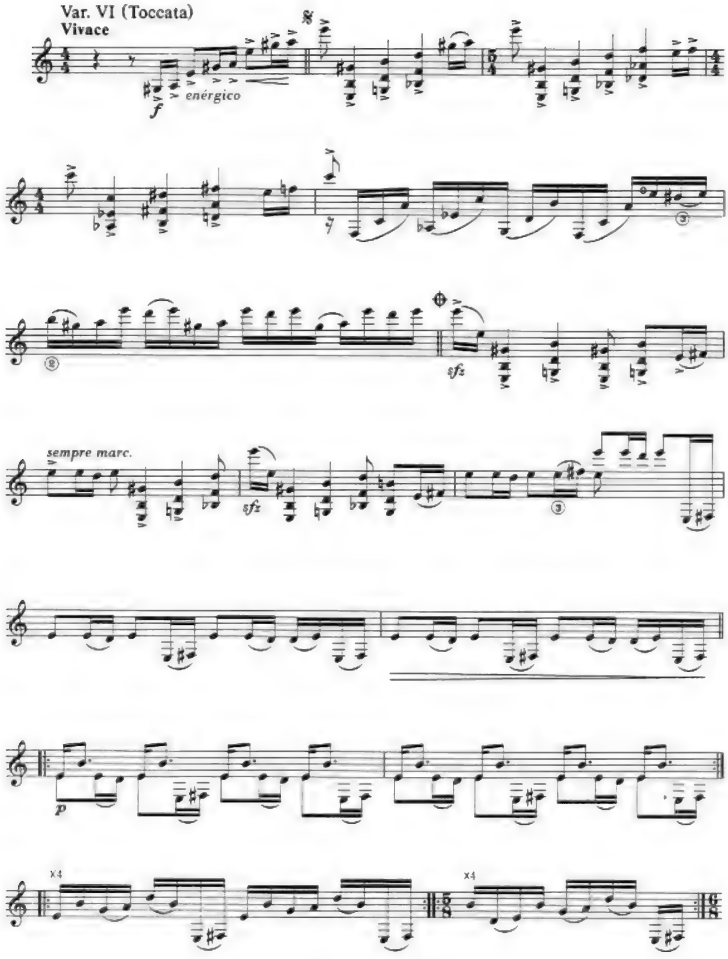

Var. I (Bourrée)
(♩= 96)
C7
C1
C5
rit.
a tempo
p
mf
p
dim.
pp
attacca

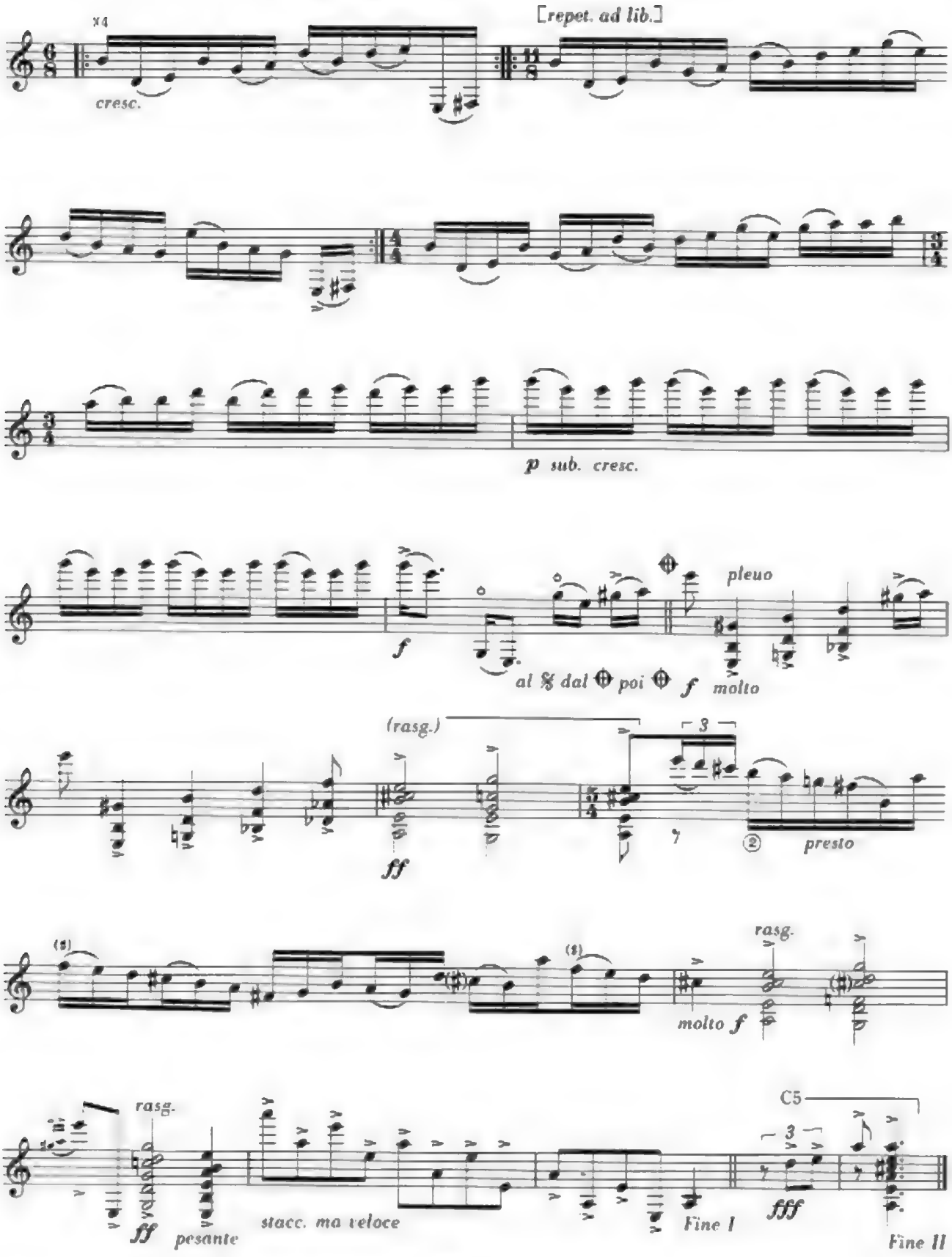

Var. II (sarabanda)
Lento (♩.= 60)
1ª volta : harm B03 (vox aquda)---
2ª volta : son. ord.
C3
p egvale
(simile)
rall.
f
pp
attacca
Var. III (Giga)
Molto Vivace (♩.=144)
mp leggiero
C4
f
dim.


a tempo
poco rall.
(mp)
mp
come prima
f
ff
p


Var. IV. (Improvisazione)
Moderato. Tempo libero
affrent.
rubato
a tempo
accell e cresc.
sost.
a tempo
f
mp
veloce.
(cresc.)
f
f
rall.
(tranquillo)
p delicato
a tempo
p
più lento accell.
rit.
e cresc. poco a poco
Tempo I°
p a tempo (tranquillo)
rit.

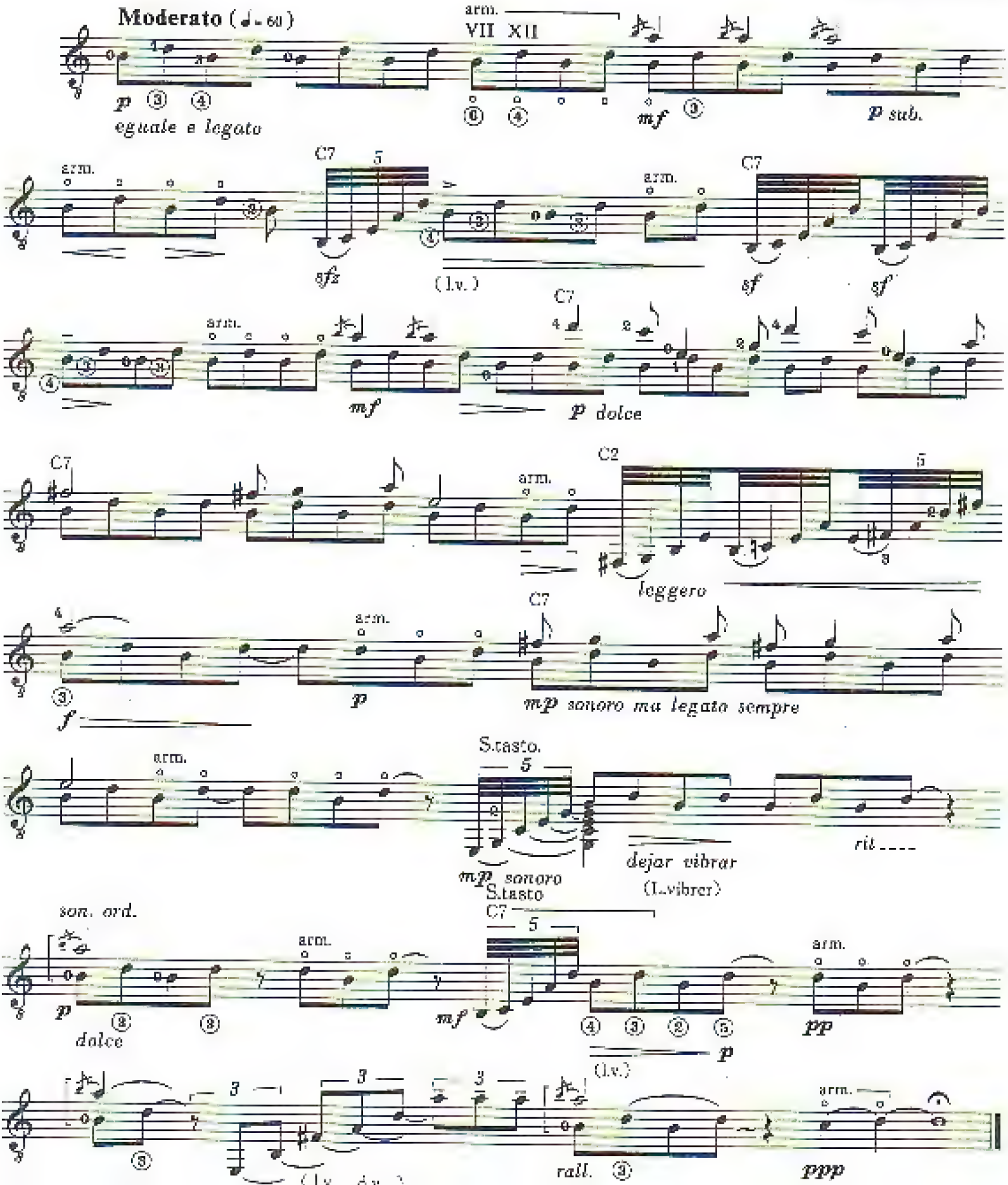

accell. poco a poco
(rasg.)
rall.
f veloce
ff
meno f dim.
attacca
Var. V (Interlude)
Lento
p
Fine
10
legato
rall.
dim.
rall.
D. C. al Fine


Var. VI (Toccata)
Vivace
f
enérgico
sfz
sempre marc.
sfz
p
x4
x4


x4
cresc.
[repet. ad lib.]
p sub. cresc.
f
al 𝄋 dal ⊕ poi ⊕
pleuo
f molto
(rasg.)
ff
3
presto
rasg.
molto f
rasg.
ff
pesante
stacc. ma veloce
Fine I
C5
fff
Fine II

No. 1 "Desde que el alba quiso ser alba, toda eres madre"*)

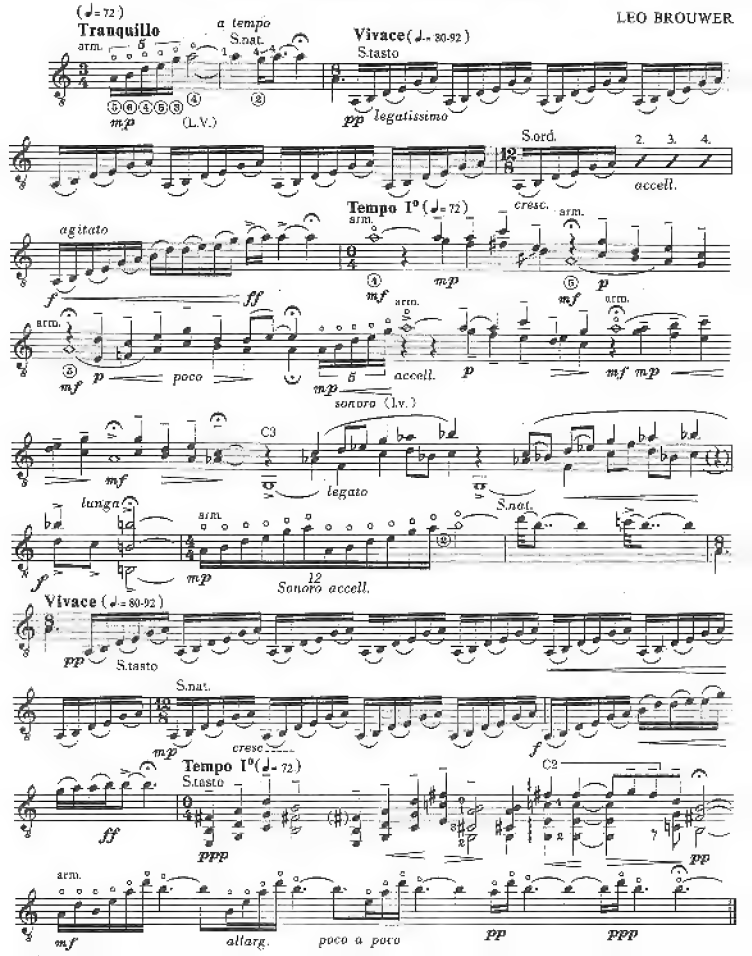
LEO BROUWER



a Ichiro Suzuki

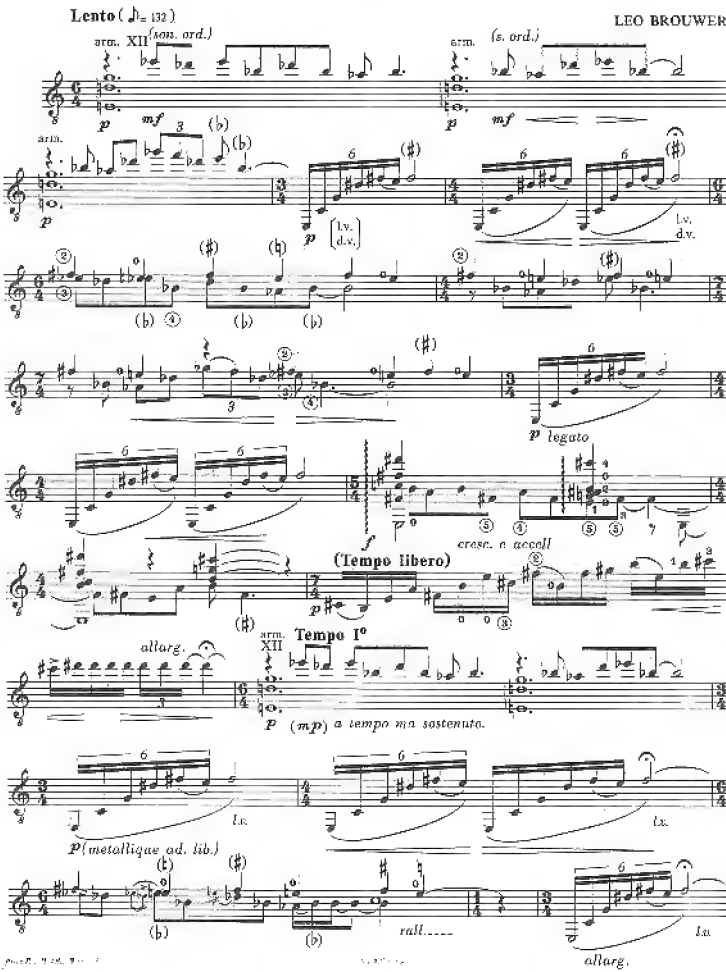
No. 2 - "Tristes hombres si no mueren de amores'

LEO BROUWER



a mi esposa Cristina

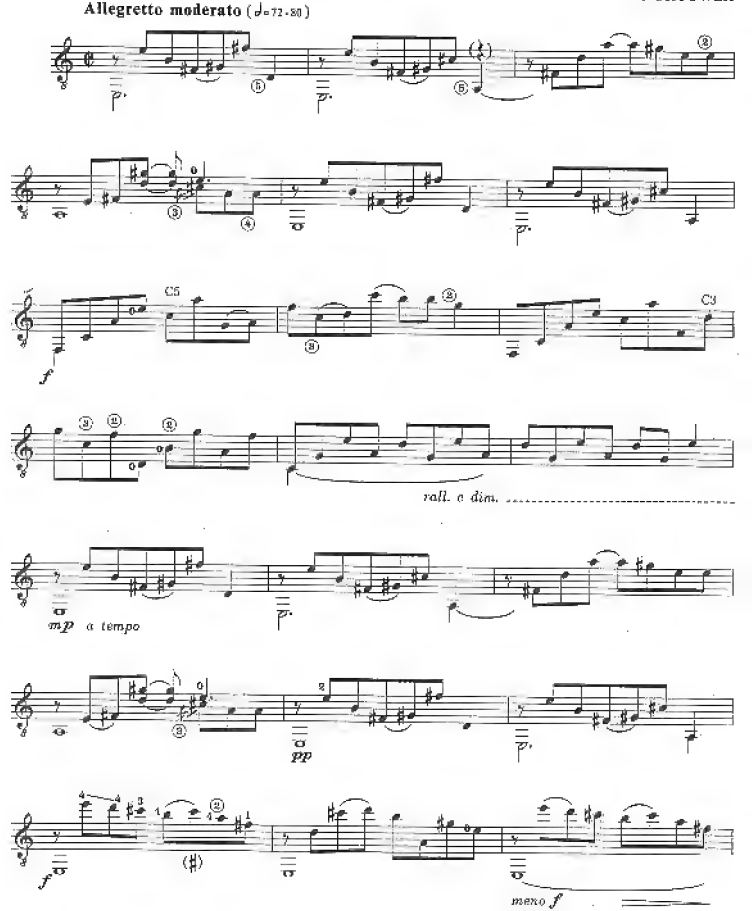
No. 3 "Alrededor de tu piel, ato y desato la mia"

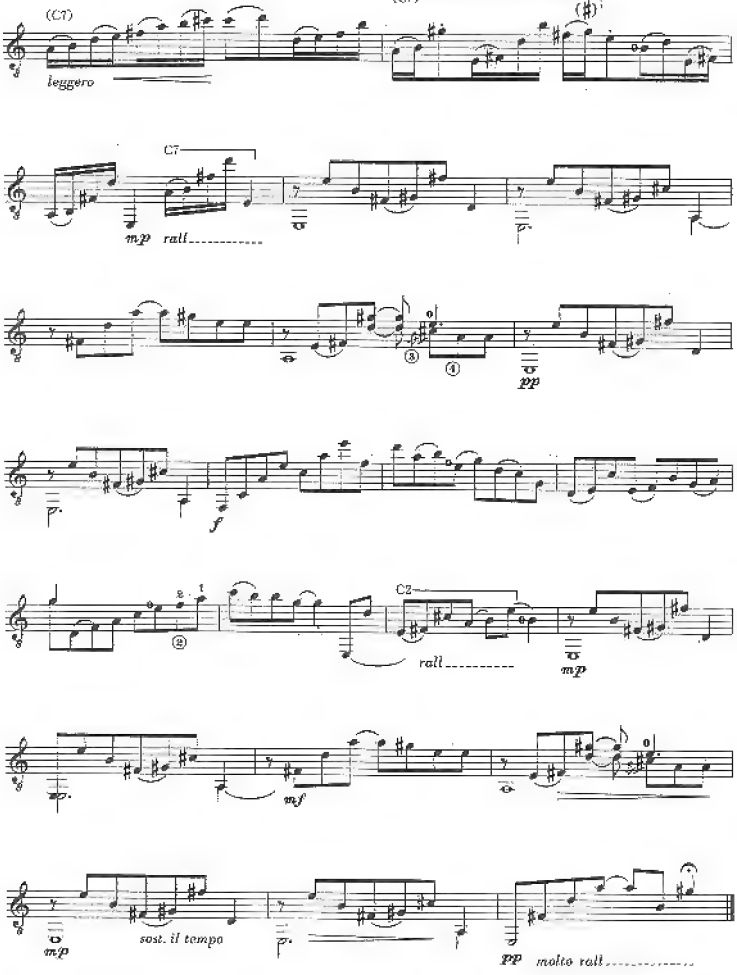


a Eli Kassner

No. 4 "Rié, que todo rié: que todo es madre leve"

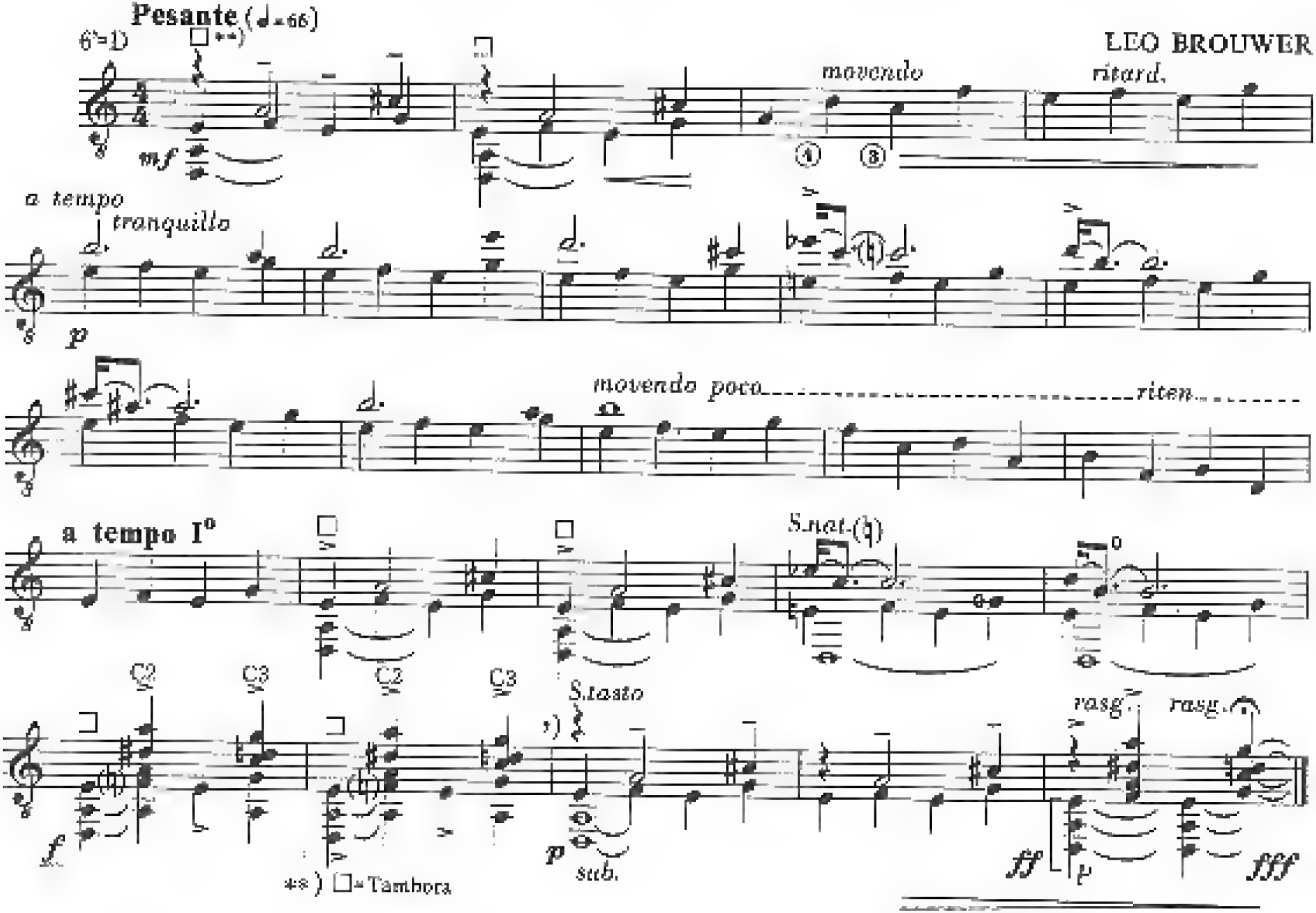
LEO BROUWER




(C7)
leggero
(C7)
C7
mp rall
pp
f
C2
rall
mp
mf
mp
sost. il tempo
pp molto rall

a mi esposa Cristina

No. 5 "Me cogiste el corazón y hoy precipitas su vuelo"

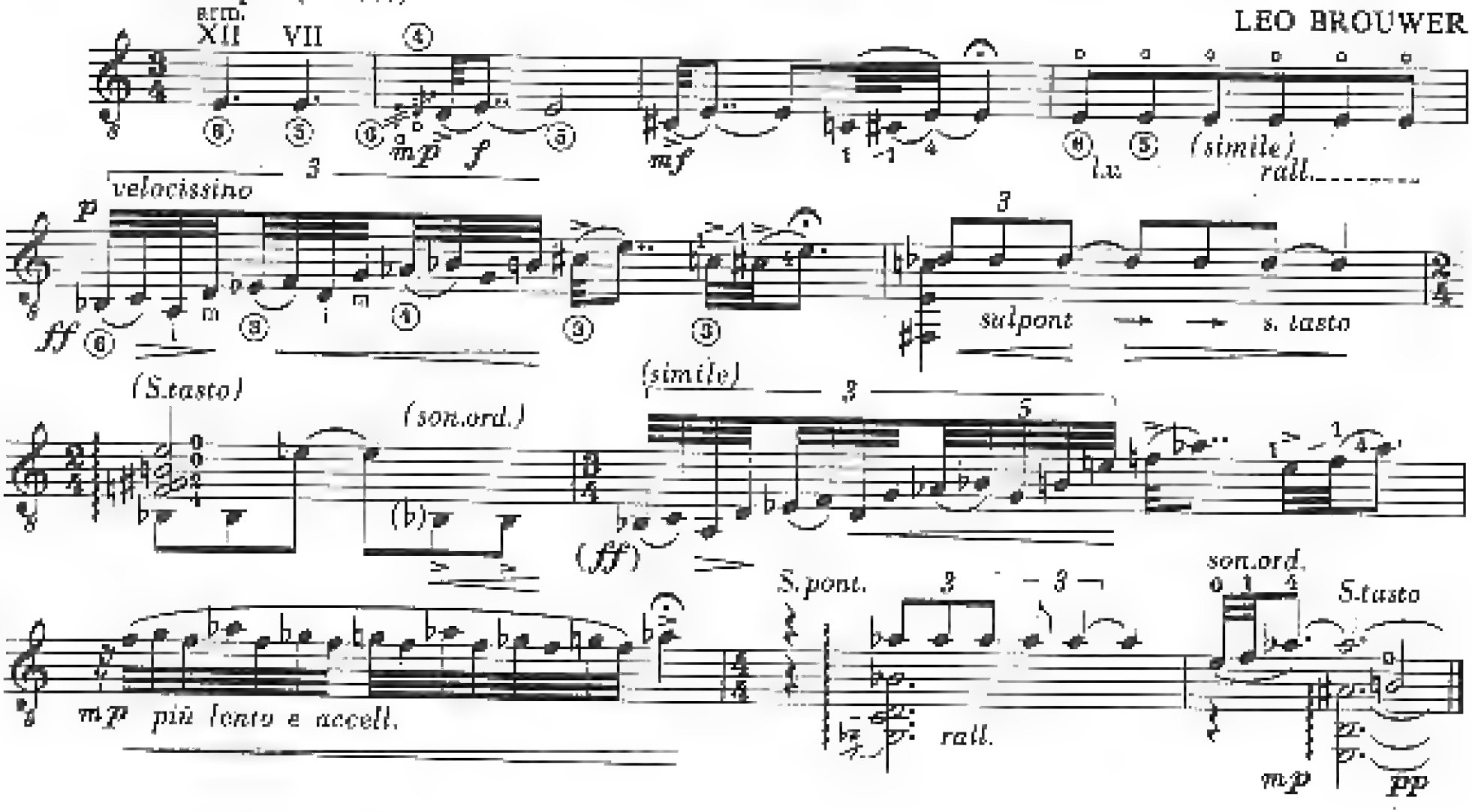


a Paul Century

No.6 "Llegó con trés heridas: la del amor, la de la muerte, la de la vita"

Poetique (♩ = 48-50)

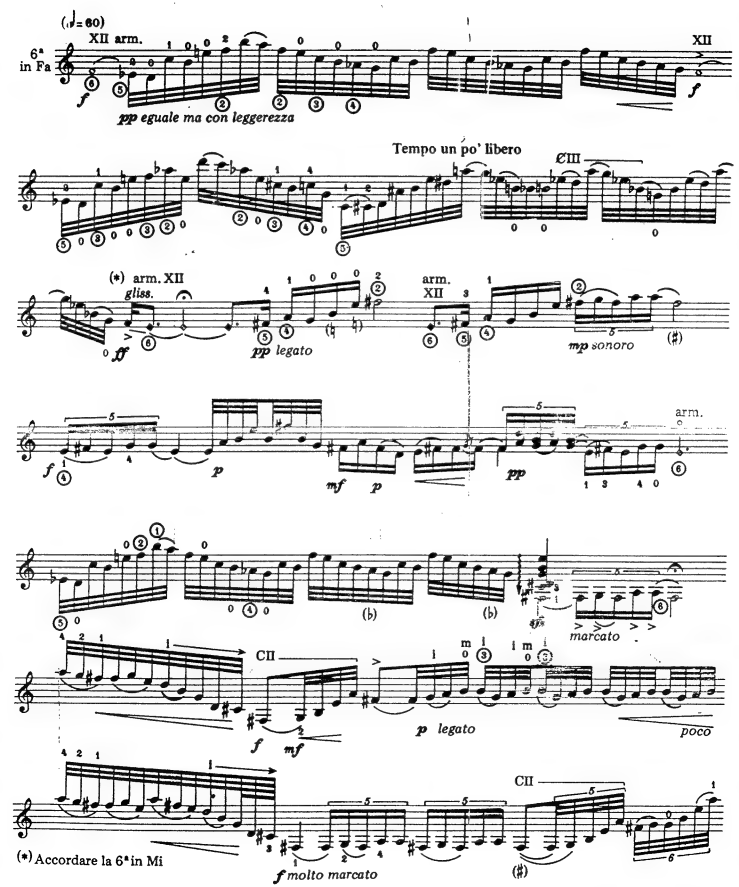
LEO BROUWER

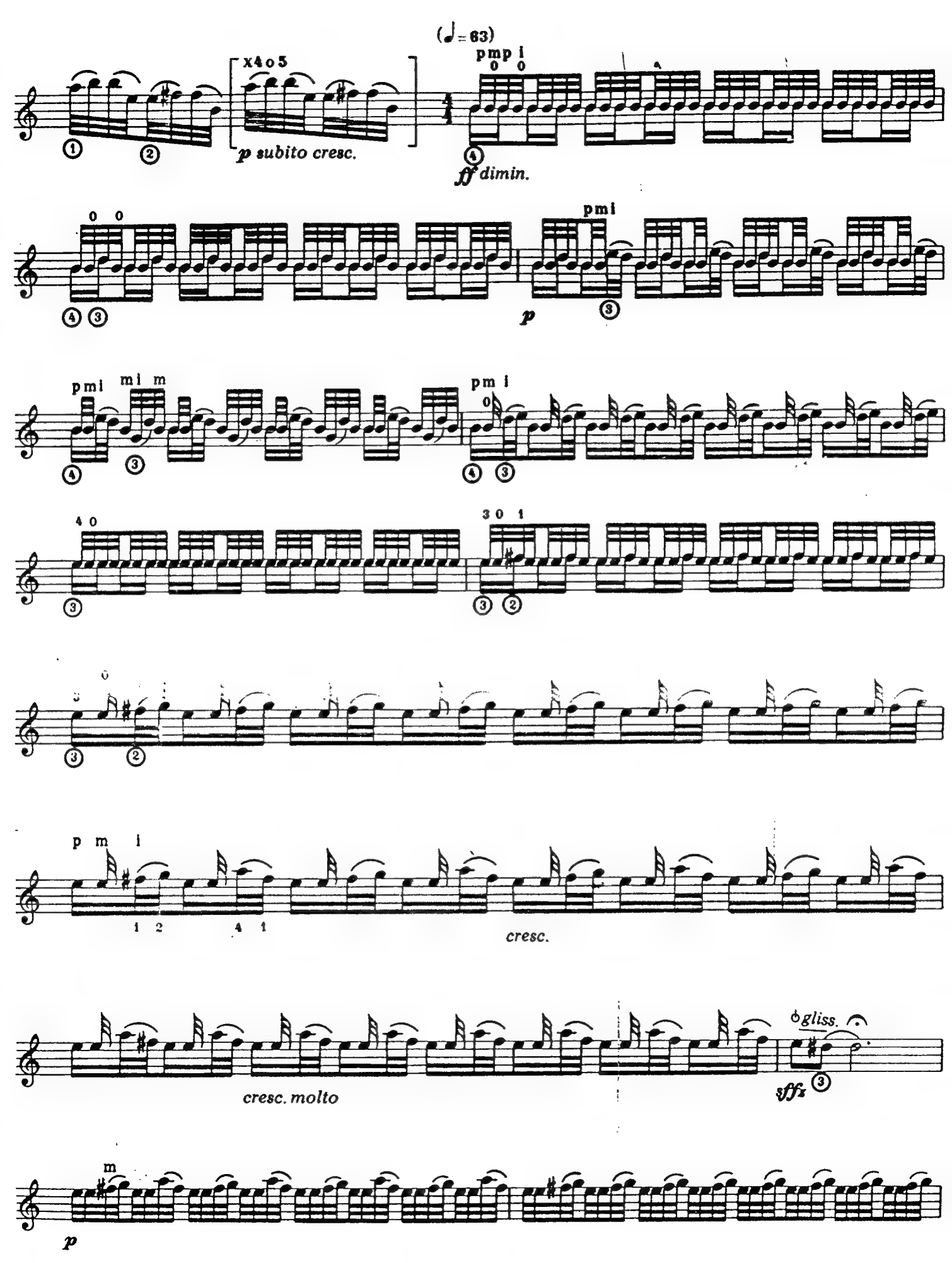


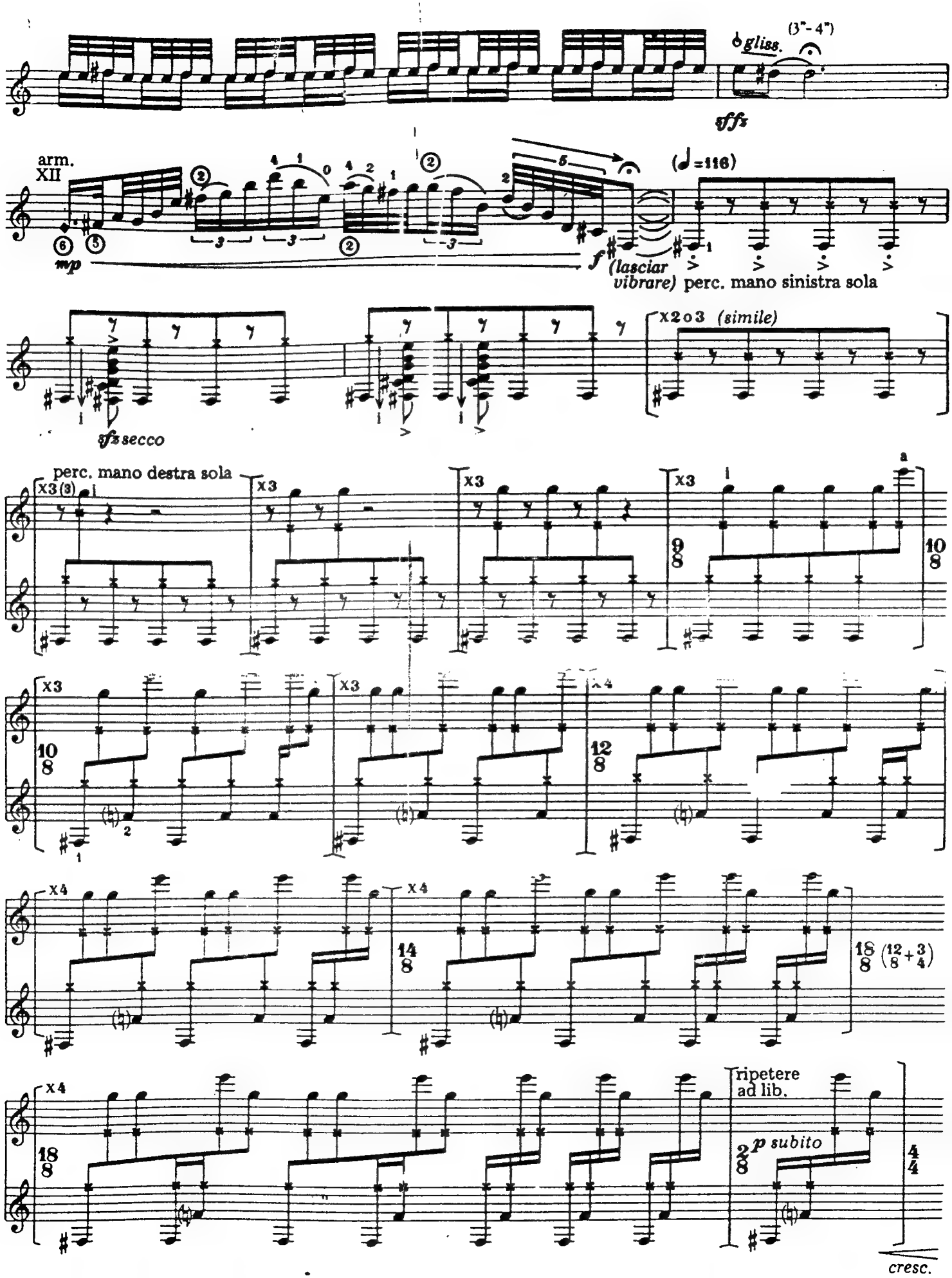
Leo Brouwer

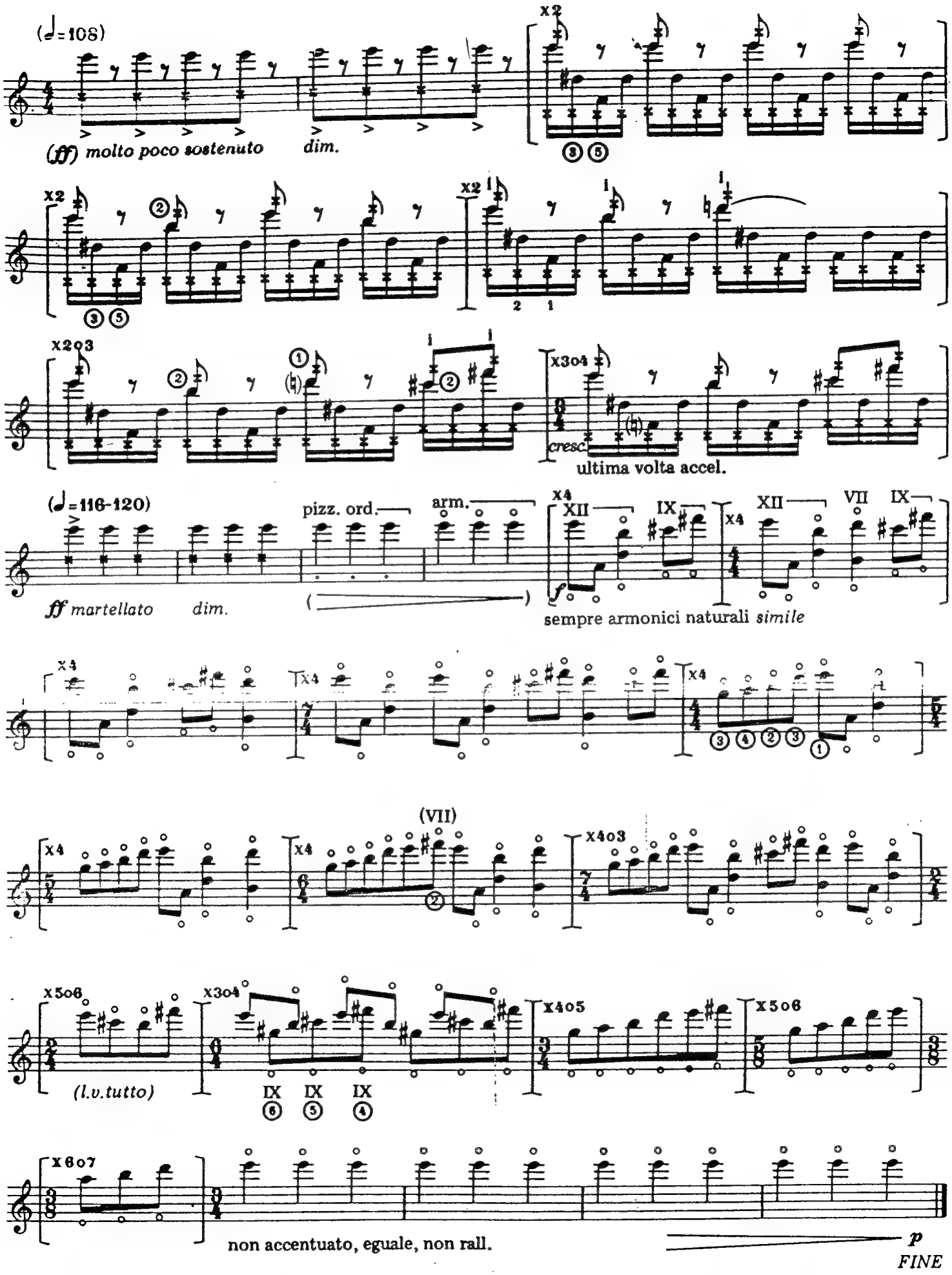
PAISAJE CUBANO CON CAMPANAS (1986)

per chitarra




(♩= 63)
x4o5
p subito cresc.
pmp i
ff dimin.
pmi
p
pmi mi m
pm i
3 0 1
p m i
1 2 4 1
cresc.
cresc. molto
gliss.
sffz
m
p


(3"-4")
gliss.
sffz
arm.
XII
(♩=116)
mp
f
(lasciar vibrare)
perc. mano sinistra sola
x2 o 3 (simile)
sfz secco
perc. mano destra sola
x3
x4
ripetere ad lib.
p subito
cresc.


(♩=108)
(ff) molto poco sostenuto
dim.
X2
X2
X2
X2o3
X3o4
cresc.
ultima volta accel.
(♩=116-120)
ff martellato
dim.
pizz. ord.
arm.
X4
XII
IX
X4
XII
VII
IX
sempre armonici naturali simile
X4
X4
X4
X4
(VII)
X4
X4o3
X5o6
(l.v.tutto)
X3o4
IX
IX
IX
X4o5
X5o6
X6o7
non accentuato, eguale, non rall.
p
FINE

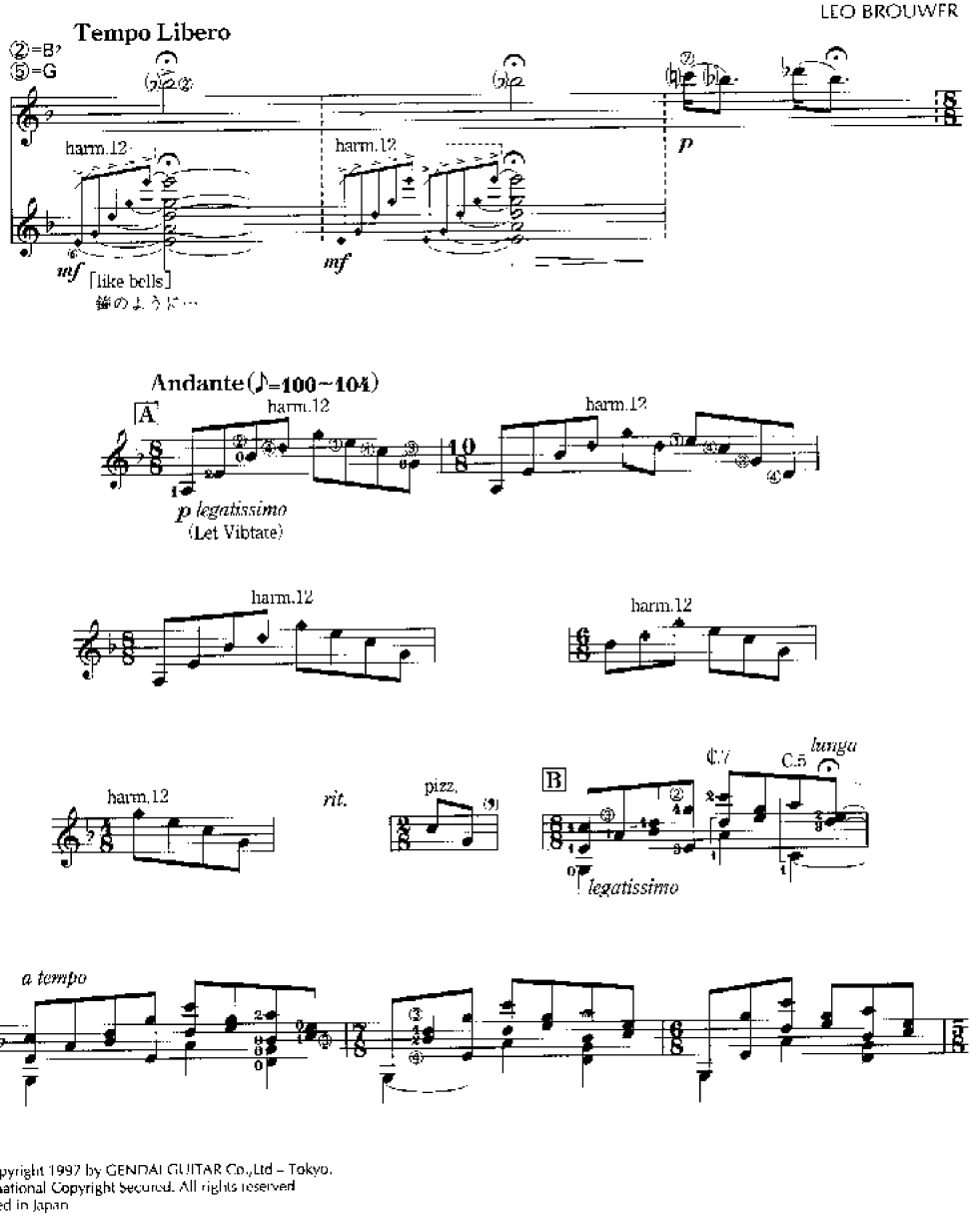
For Shin ichi Fukuda

"HIKA"

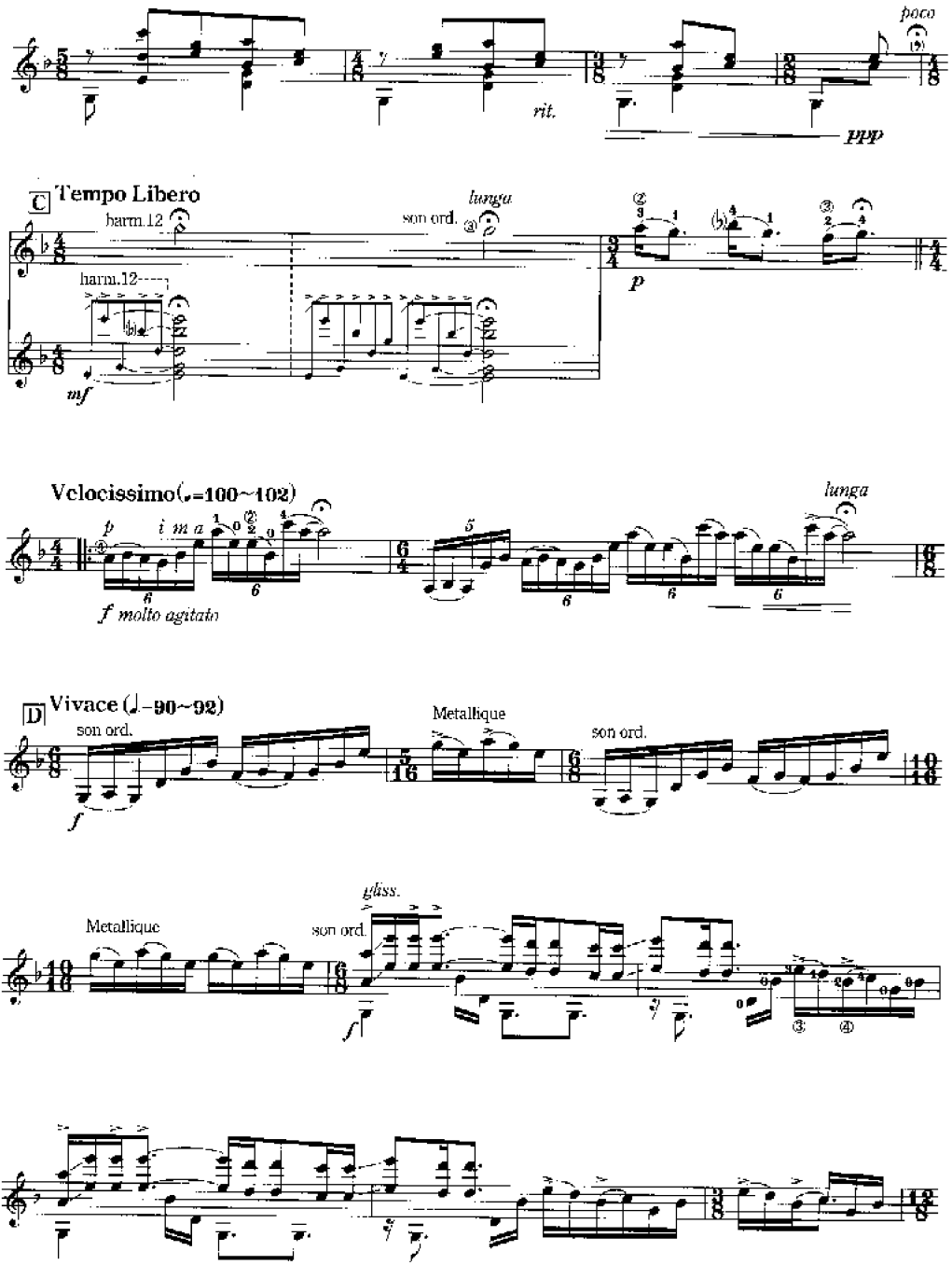
IN MEMORIAM TORU TAKEMITSU

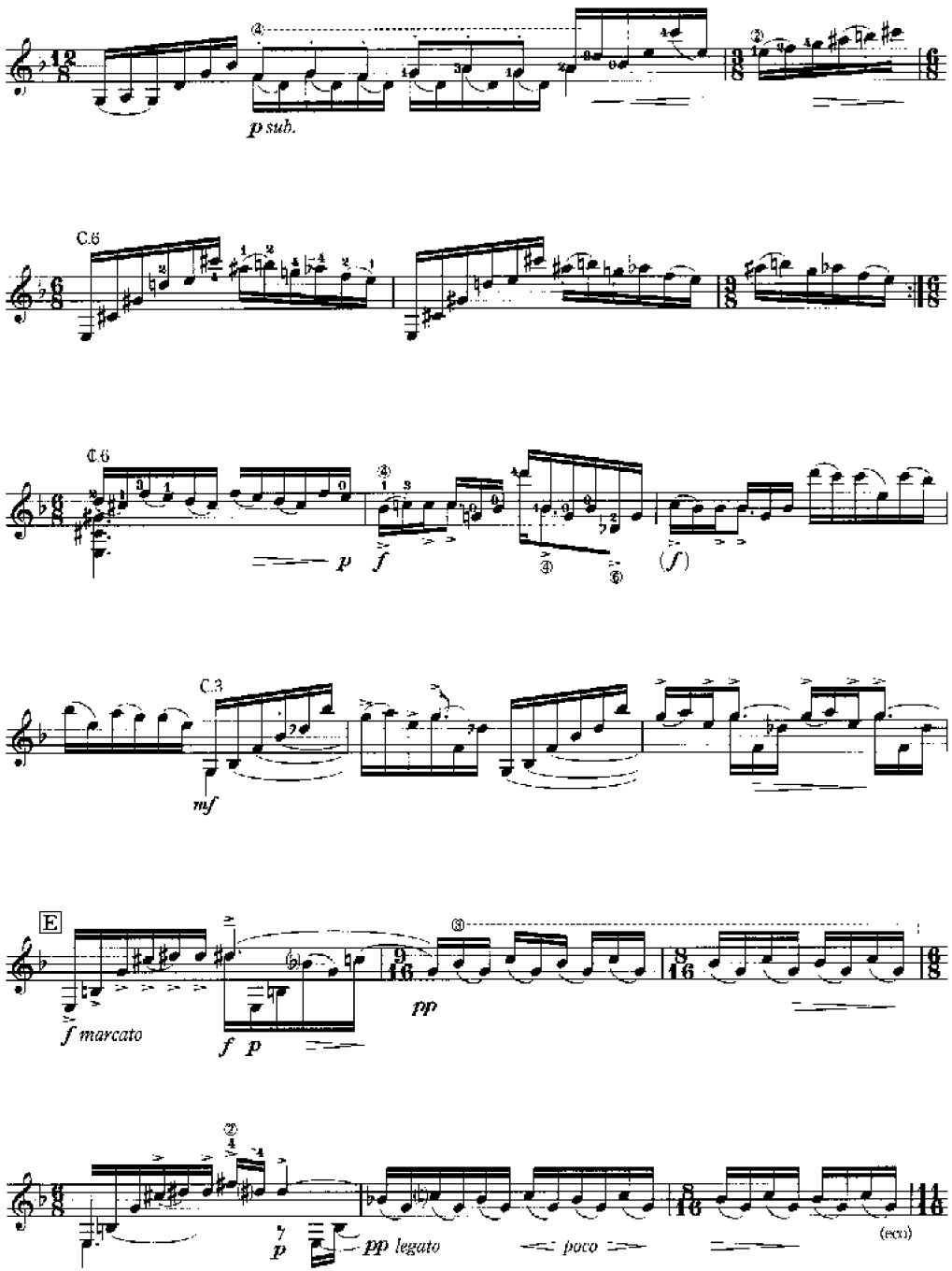
Fingered by Composer & Shin-ichi Fukuda

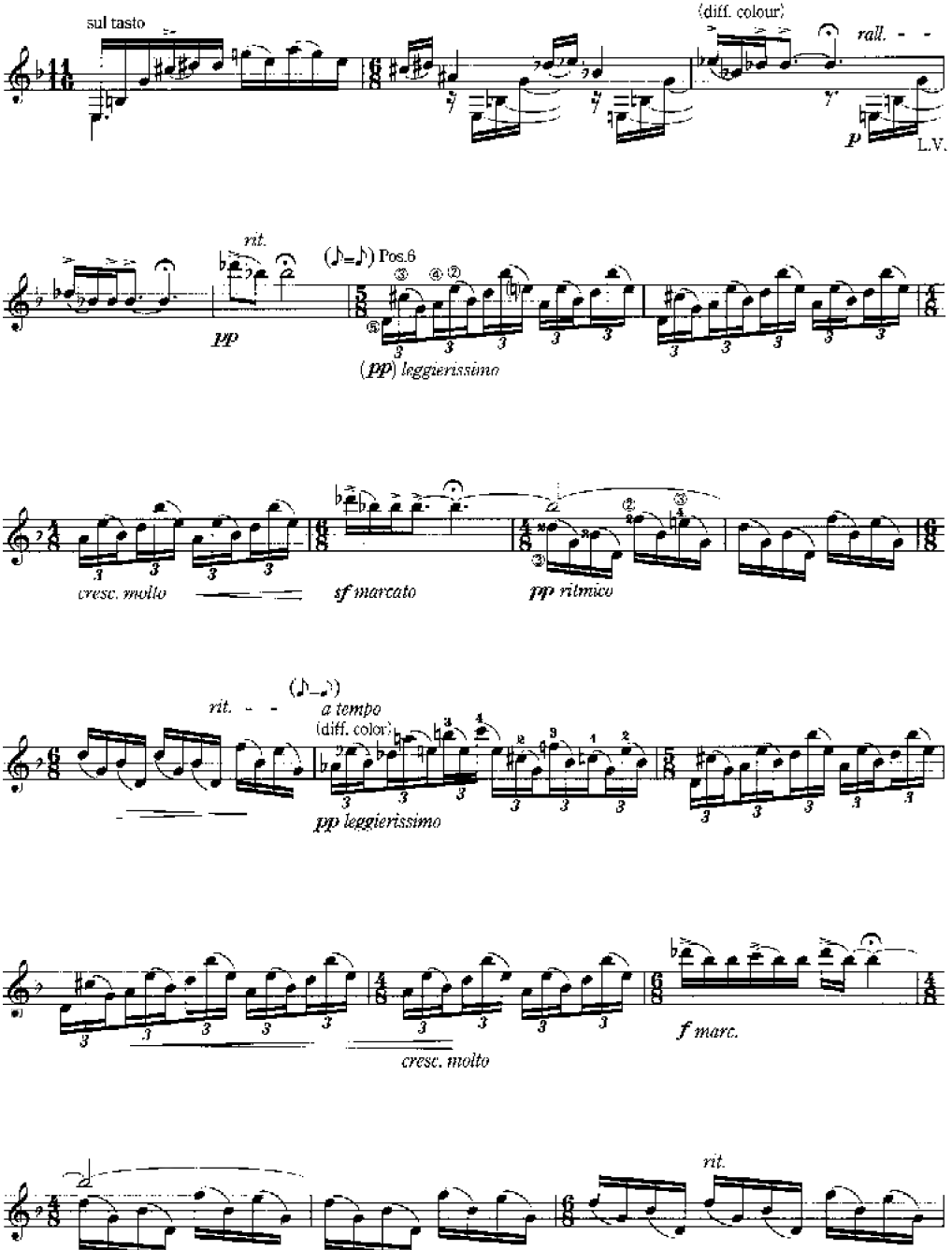
LEO BROUWER

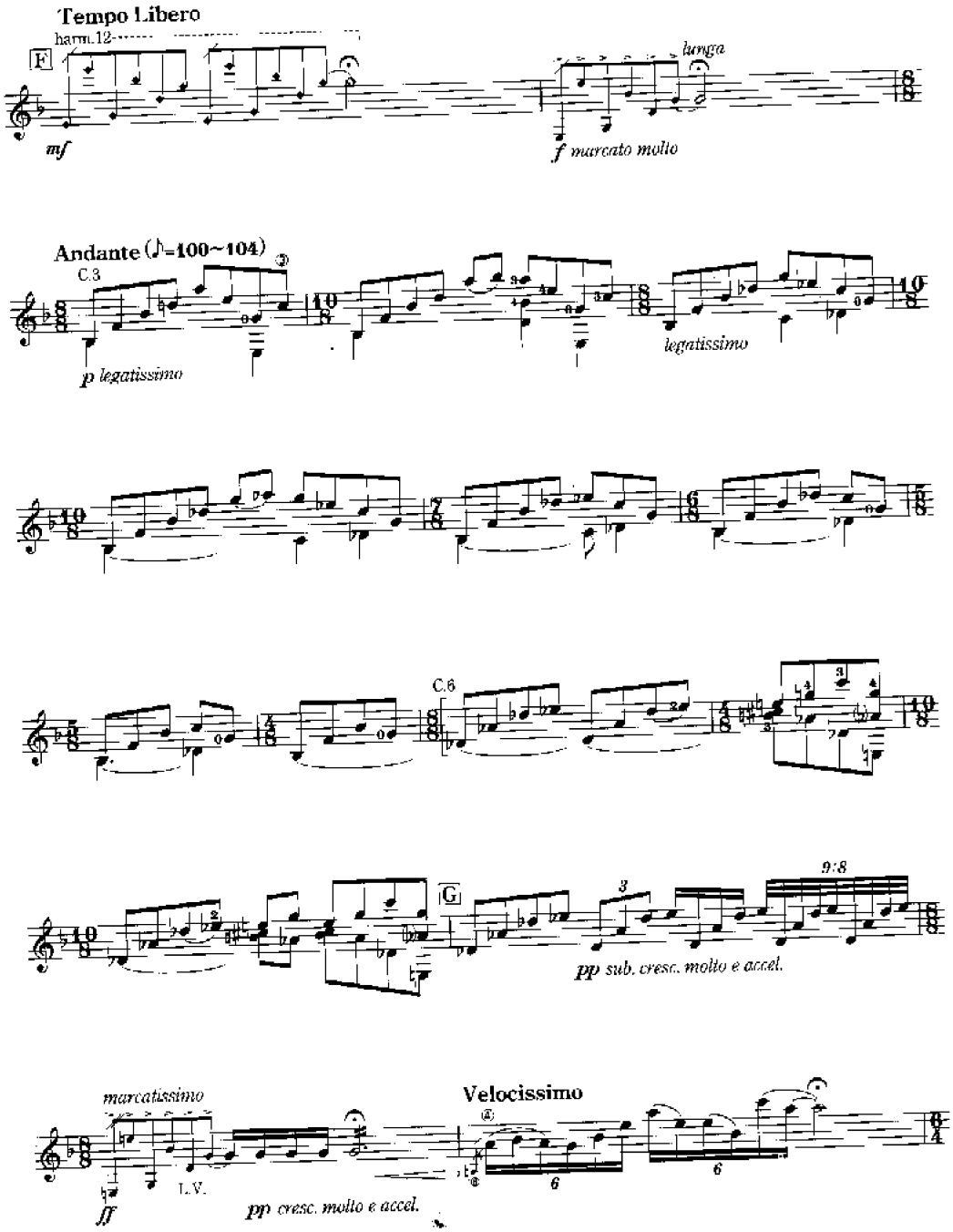


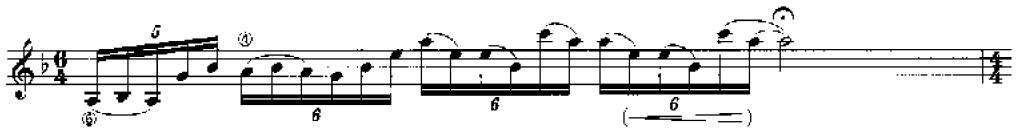
© Copyright 1997 by GENDAI GUITAR Co.,Ltd – Tokyo.
International Copyright Secured. All rights reserved
Printed in Japan


poco
rit.
ppp
C Tempo Libero
harm.12
son ord.
lunga
harm.12
mf
p
Velocissimo(♩=100~102)
lunga
p i m a
f molto agitato
D Vivace (♩=90~92)
son ord.
f
Metallique
son ord.
Metallique
gliss.
son ord.
f

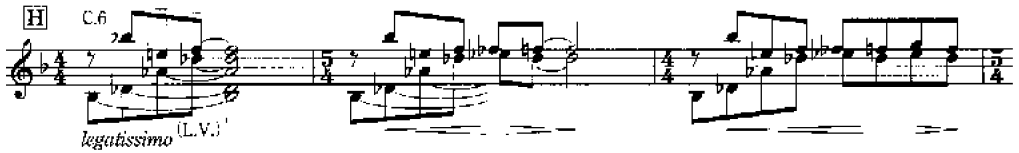

p sub.
C.6
C.6
p
f
(f)
C.3
mf
E
f marcato
f p
pp
p
pp legato
poco
(ecc)

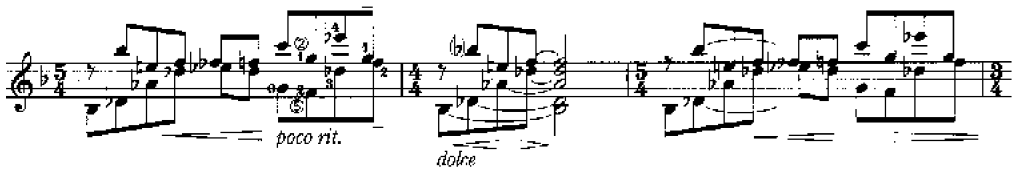

sul tasto
(diff. colour)
rall.
p
L.V.
rit.
pp
(♪=♪) Pos.6
(pp) leggierissimo
cresc. molto
sf marcato
pp ritmico
rit.
a tempo
(diff. color)
pp leggierissimo
f marc.
cresc. molto
rit.

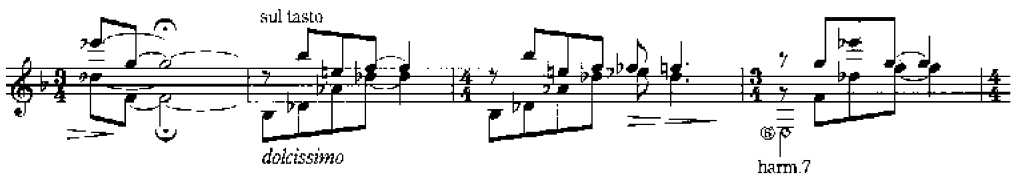

Tempo Libero
harm.12
F
mf
lunga
f marcato molto
Andante (♪=100~104)
C.3
p legatissimo
legatissimo
C.6
G
pp sub. cresc. molto e accel.
marcatissimo
ff
L.V.
pp cresc. molto e accel.
Velocissimo

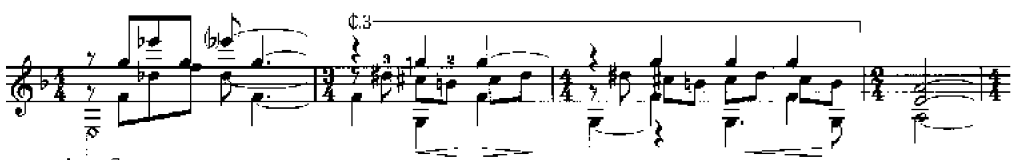


Andante (♪=100~104)

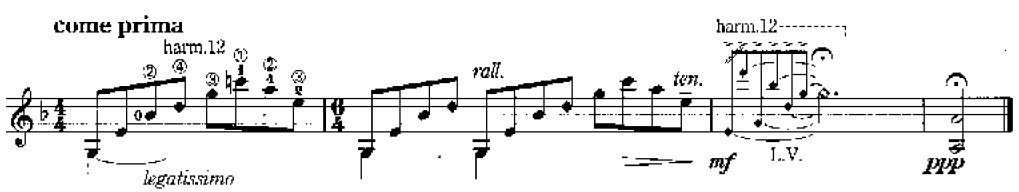








come prima



(Cordoba, July 1996)
Duration ≒ 6 min.

LEO BROUWER

Rito de los orishas

Responsables de la collection / *Editors* : Paul Gerrits, Marie Levesque, Université Laval, Québec.
Gravure / *Engraving* : Sylvain Lemay
© 1994, LES EDITIONS DOBERMAN-YPPAN, c.p. 2021 Saint-Nicolas (Québec) Canada G0S 3L0
Dépôt légal 3e trimestre 1994, Bibliothèque nationale du Québec, Bibliotheque nationale du Canada

Imprimé au Canada
Printed in Canada

ISBN 2-921204-35-5

Leo Brouwer est né à La Havane en 1939 et a étudié la guitare et la composition à Cuba. En 1959, il est inscrit au Juilliard School of Music et à l'Université de Hartford où il se spécialise en composition. En 1960, il est nommé directeur de l'Institut Cubain de cinéma et professeur d'harmonie et de contrepoint au Conservatoire national Roldan à La Havane.

Leo Brouwer est considéré comme l'un des compositeurs les plus importants et les plus prolifiques de la guitare classique et ses œuvres sont jouées par la plupart des grands guitaristes. Outre ses compositions pour guitare, il a écrit des ballets, des opéras ainsi que des œuvres pour orchestre et divers ensembles.
Comme soliste, il a donné des concerts à travers le monde et il a enregistré plusieurs disques avec Deutsche Grammophon, Erato, et Musical Heritage Society.
Comme chef d'orchestre, Leo Brouwer a dirigé plusieurs orchestres de grande renommée, incluant la Philharmonie de Berlin. Actuellement il réside en Espagne, ayant été nommé chef attitré de l'Orchestre de Cordoba.
En 1987, il a été nommé membre d'honneur de l'UNESCO, une distinction accordée à un groupe restreint d'artistes internationaux dont font partie Isaac Stern, Joan Sutherland et Yehudi Menuhin.

Rito de los orishas (Rite des orishas) a été joué en première à Paris, en octobre 1993, par Alvaro Pierri à qui l'œuvre est dédiée. Orishas, mot de la langue des Yoroubas, désigne les dieux et les déesses afro-cubains. Le sous-titrage des deux parties suggère un rite constitué d'abord d'une entrée en matière au cours de laquelle sont écartées les influences malfaisantes. Cette introduction conduit sans interruption à la Danse des déesses noires présentée en trois variantes.

Leo Brouwer *was born in Havana in 1939 and studied guitar and composition in Cuba. In 1959-60 he attended the Juilliard School of Music and Hartford University where he specialized in composition. In 1961 he was appointed Director of the Cuban Cinematographic Institute and professor of harmony and counterpoint at the National Roldan Conservatory in Havana.*

Leo Brouwer is considered to be one of the most important and prolific composers of the classical guitar and his works have been performed by many renowned guitarists. In addition to his compositions for guitar he has written ballets, operas as well as orchestral and ensemble works.
As a performer Leo Brouwer has given concerts all over the world to critical acclaim and he has recorded several albums on the Deutsche Grammophon, Erato, and Musical Heritage Society labels.
As a conductor he has appeared in many countries with major orchestras, including the Berlin Philharmonic. He is presently based in Spain where he has been appointed conductor of the Cordoba Orchestra. In 1987, Leo Brouwer received an Honourable Membership from the UNESCO. Such a distinction has been awarded only to a limited group of international artists such as Isaac Stern, Joan Sutherland and Yehudi Menuhin.

Rito de los orishas *(Rite of the Orishas) was premiered in Paris, October 1993 by Alvaro Pierri to whom the work is dedicated. Orishas is the Yoruban word for Afro-Cuban Gods and Goddesses. A first section, subtitled Exordium-conjuro, suggests a ritual ceremony in which evil spirits are overcome. This is followed, without pause, by the longer section subtitled Dance of the black Godesses containing three dance variants.*

NOTATION

Laisser vibrer toutes les notes possibles	*lv*	Let all notes vibrate as long as possible
Respiration		Breath
Long point d'orgue		Long fermata
Point d'orgue normal		Normal fermata
Point d'orgue bref		Short fermata
Sur la touche	sul tasto	On the fingerboard
Frapper ⑤ et ⑥ sur la touche avec le pouce de la main droite à la XIXe case	+	Slap ⑤ and ⑥ on the fingerboard with the thumb of the right hand at the XIXe fret
Annulation de mesure, indique un passage à jouer irrégulièrement		Cancels the meter and indicates a passage to be played unevenly
Ornements à jouer avant le temps		Ornaments to be played before the beat

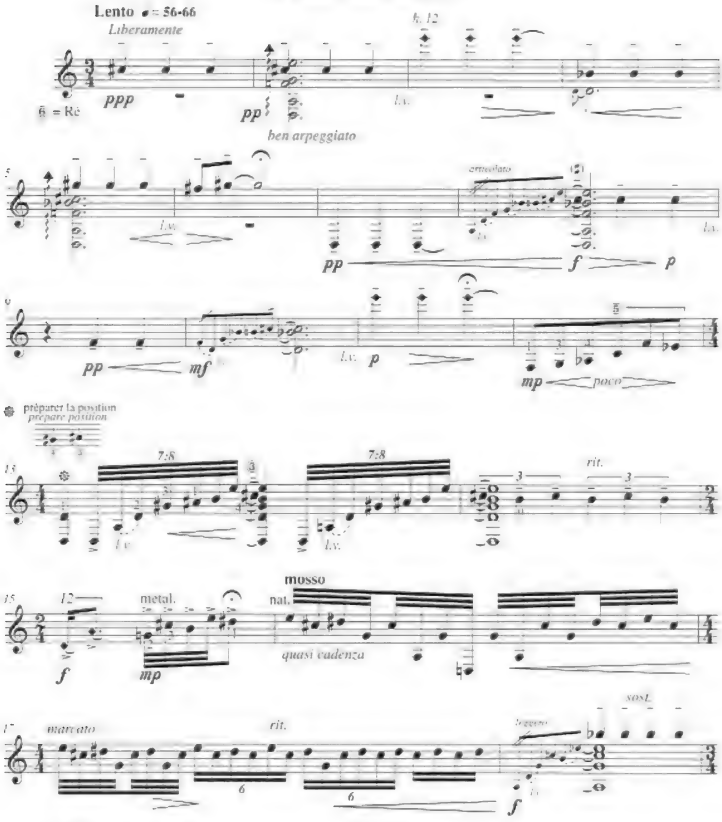
à Alvaro Pierri

RITO DE LOS ORISHAS

1993

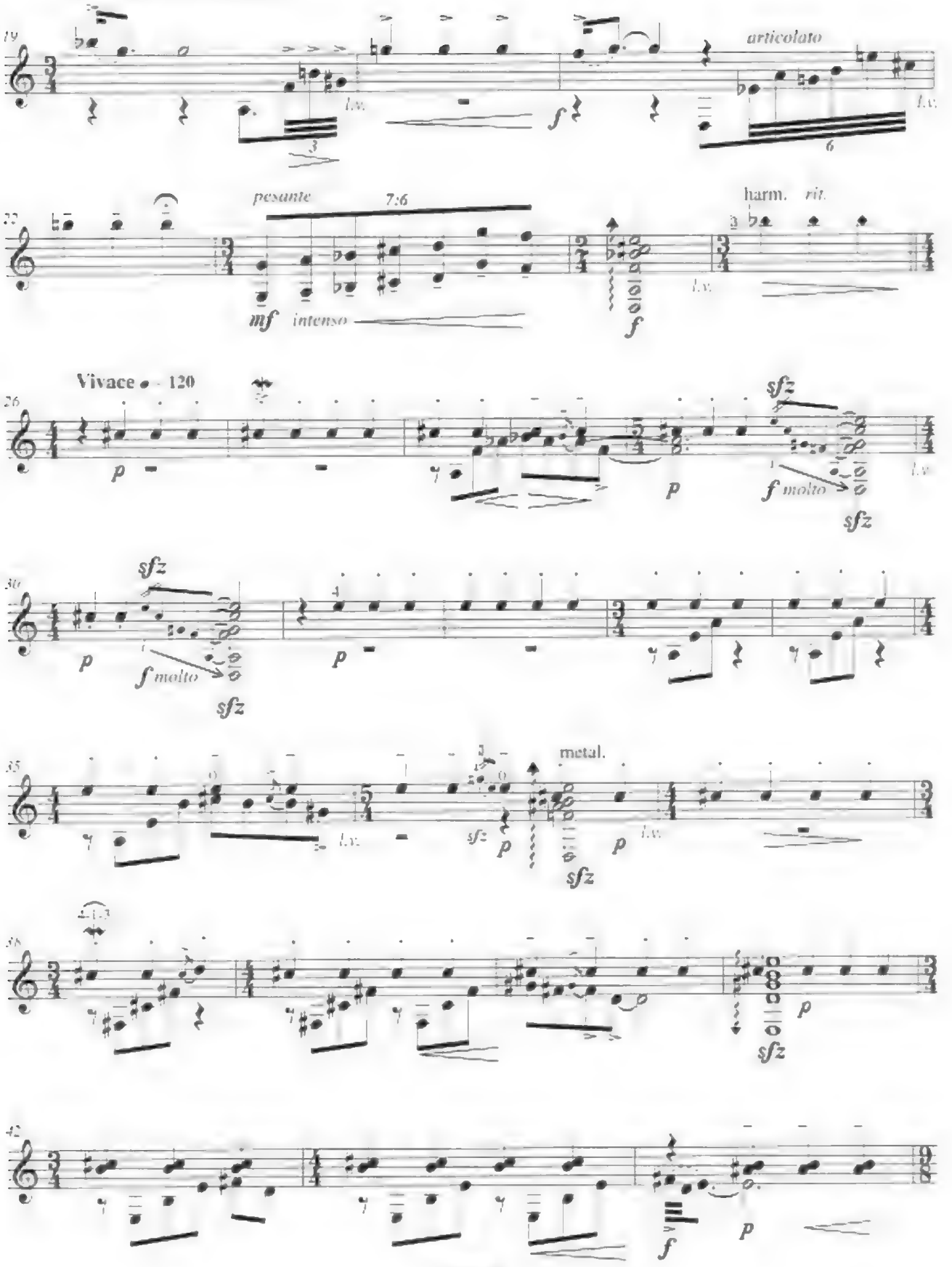
Leo Brouwer
1939

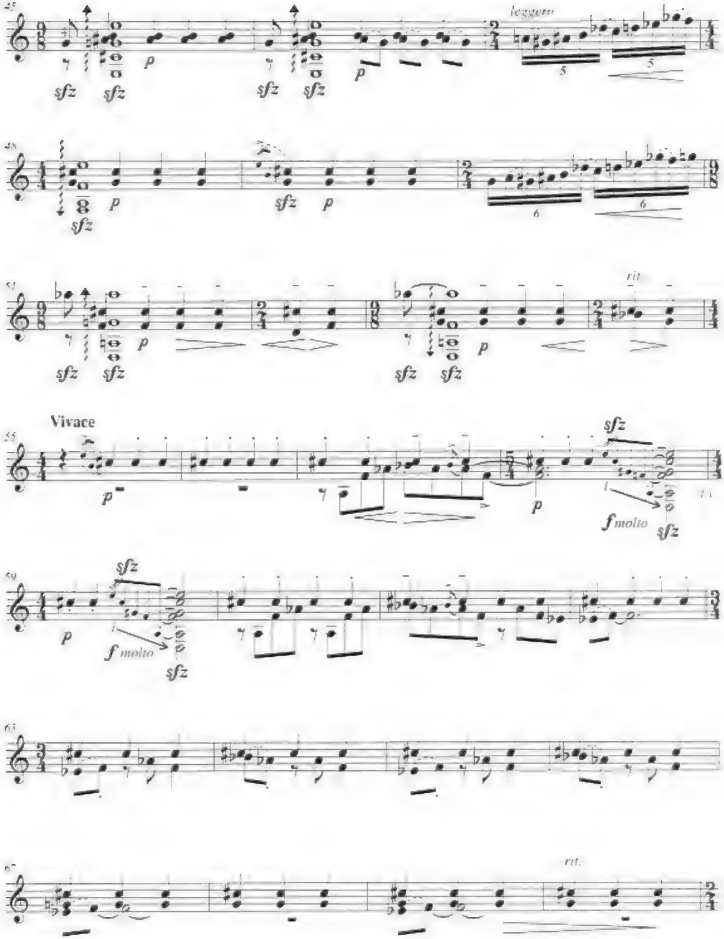
1. Exordium-conjuro

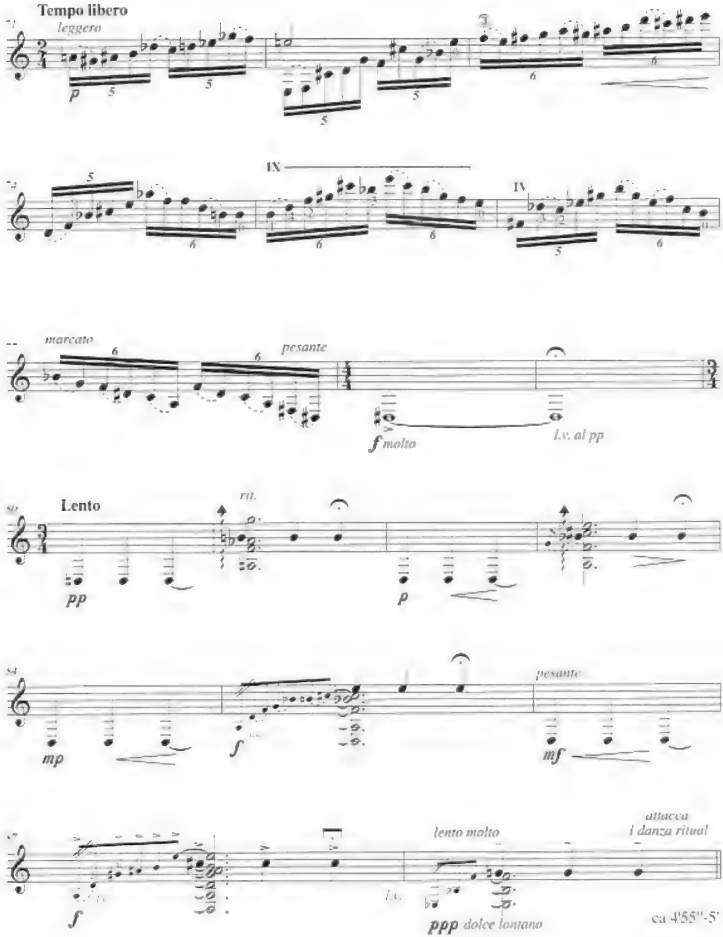


© 1994 Les Éditions DOBERMAN-YPPAN
Saint-Nicolas (Québec) Canada
Tous droits réservés (SOCAN)

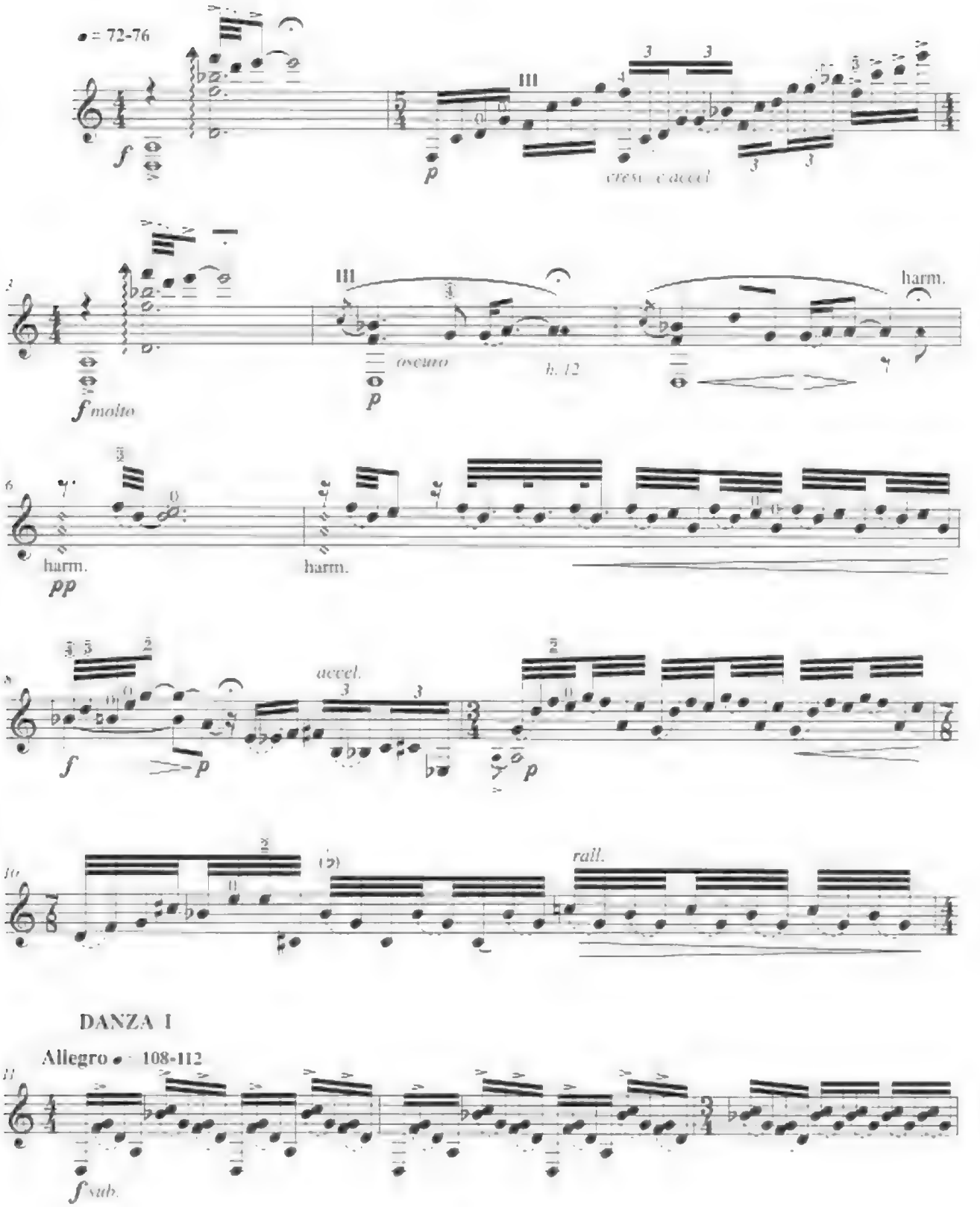
Lento ♩ = 66
Annonçant la danse rituelle
Indication of the ritual dance

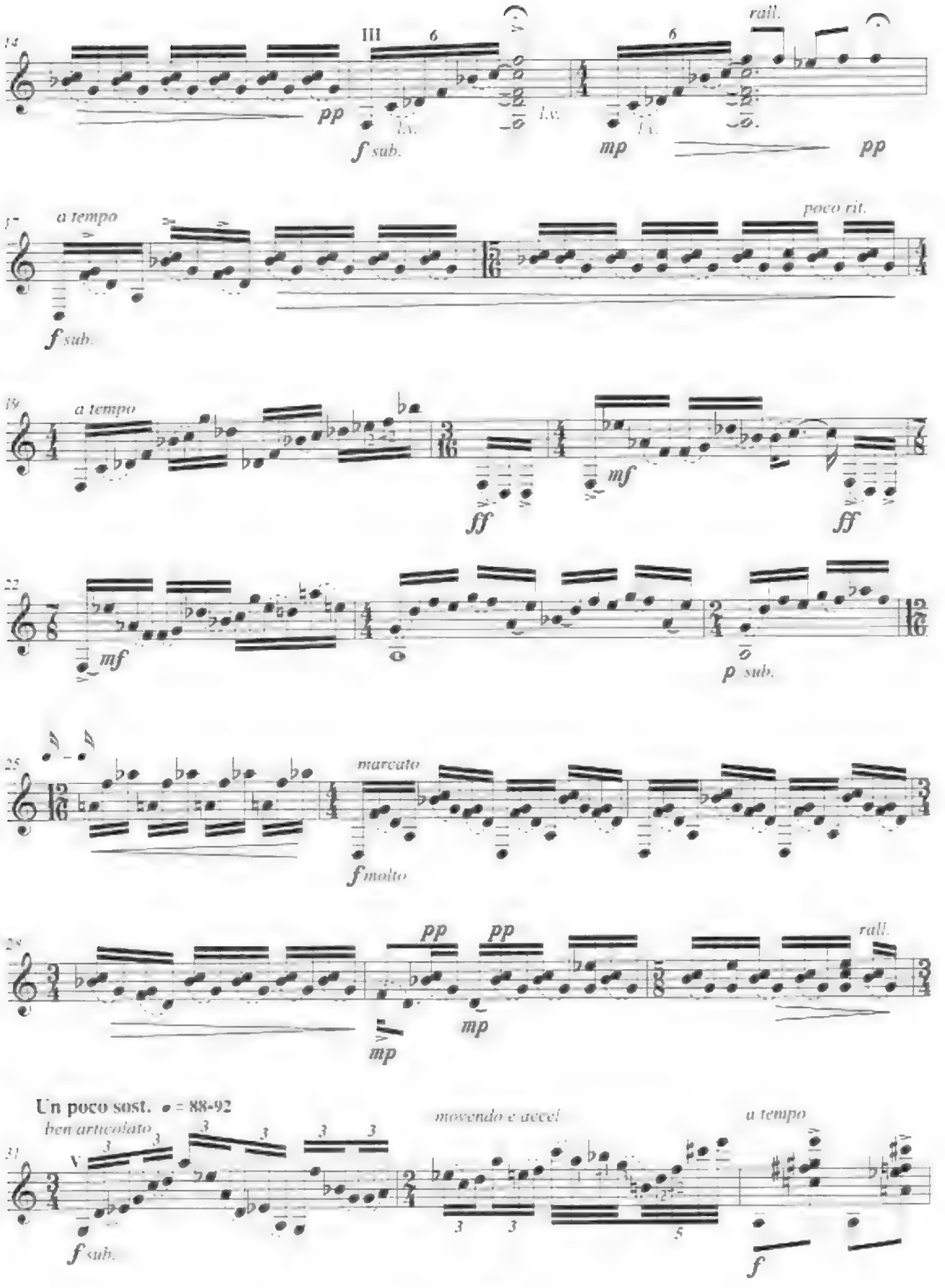


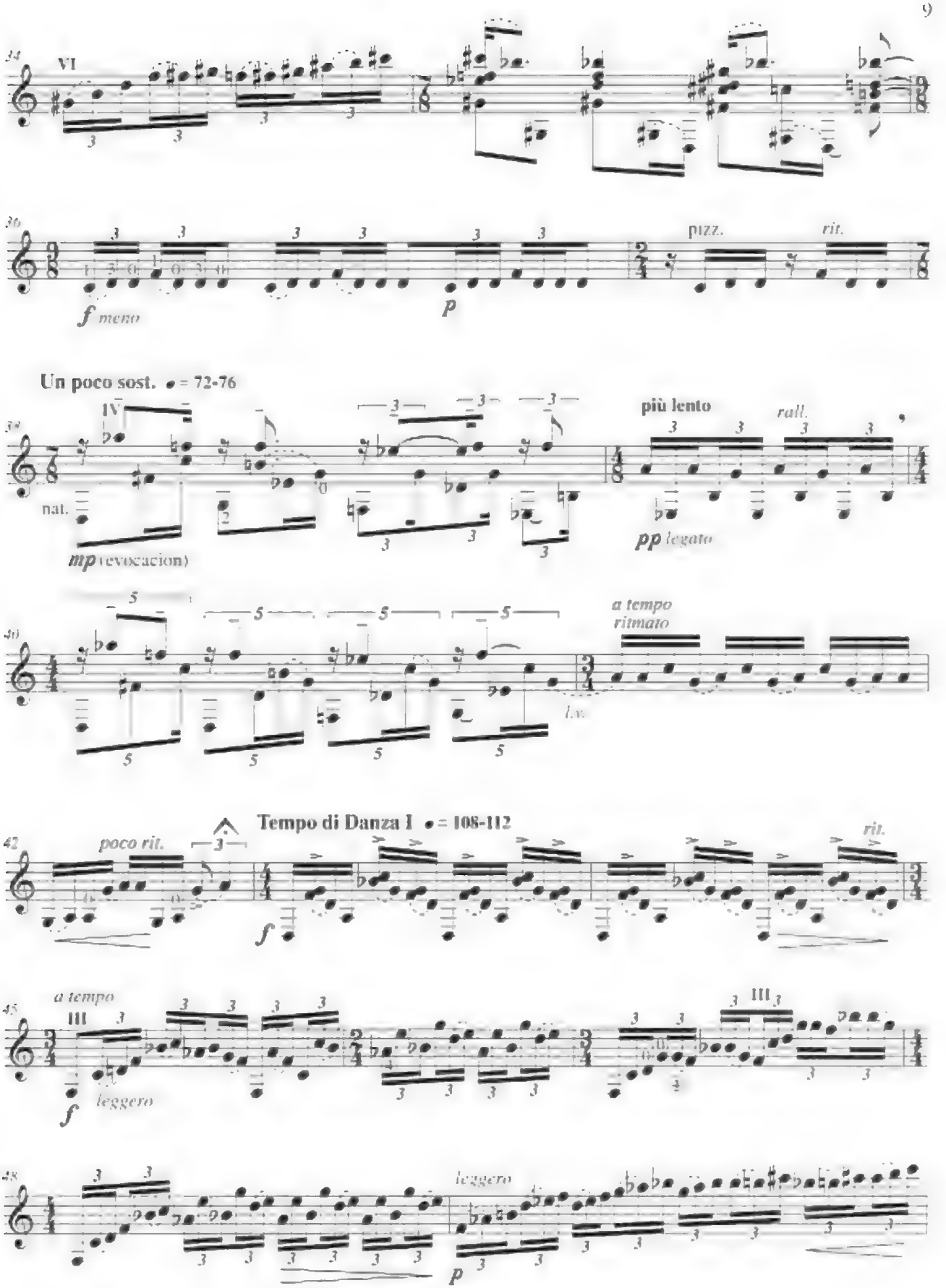

leggiero
Vivace
rit.
rit.

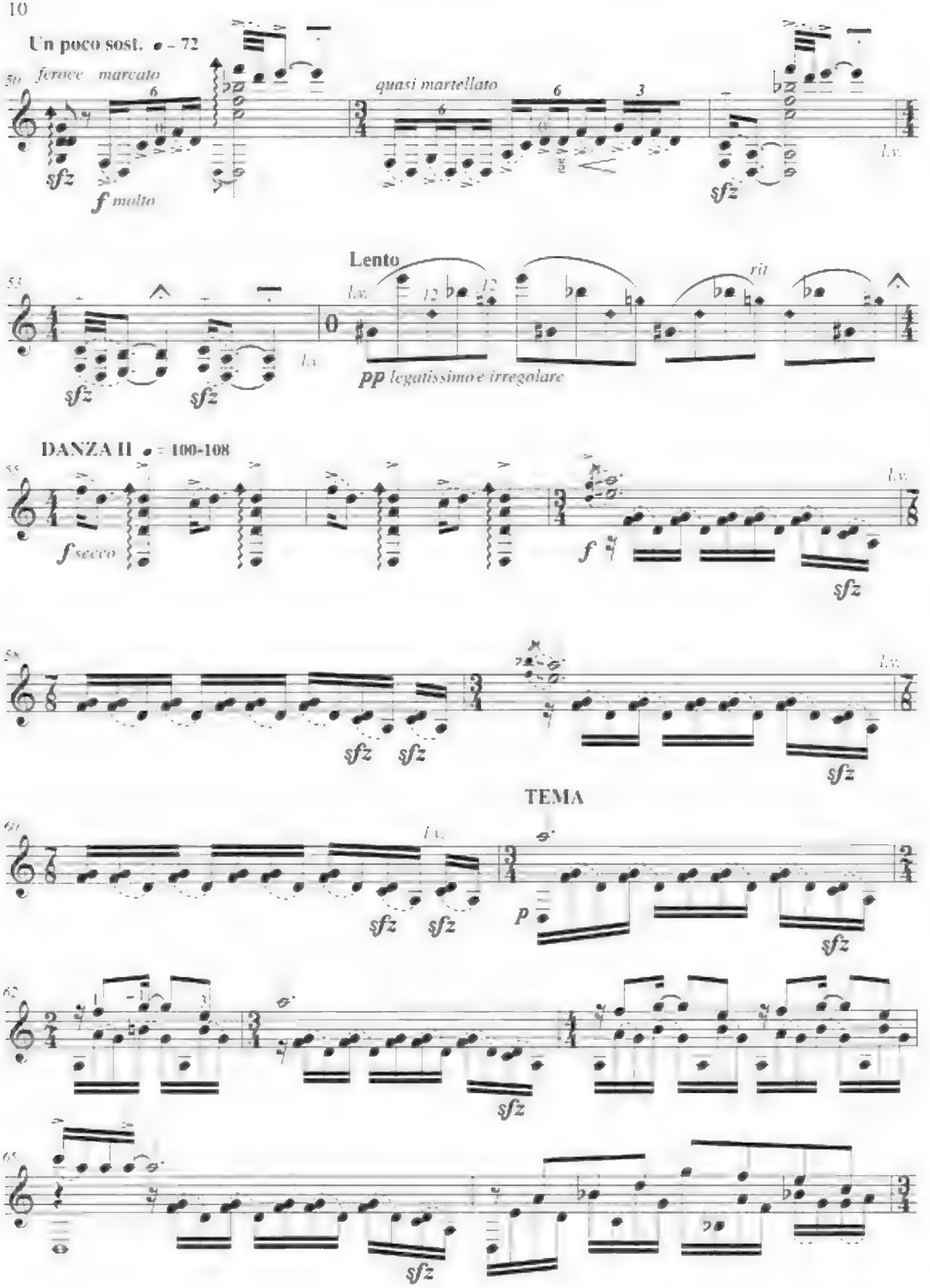

Tempo libero
leggero
p
IX
IV
marcato
pesante
f molto
l.v. al pp
Lento
rit.
pp
p
pesante
mp
f
mf
attacca
i danza ritual
lento molto
l.v.
f
ppp dolce lontano
ca 4'55''-5'

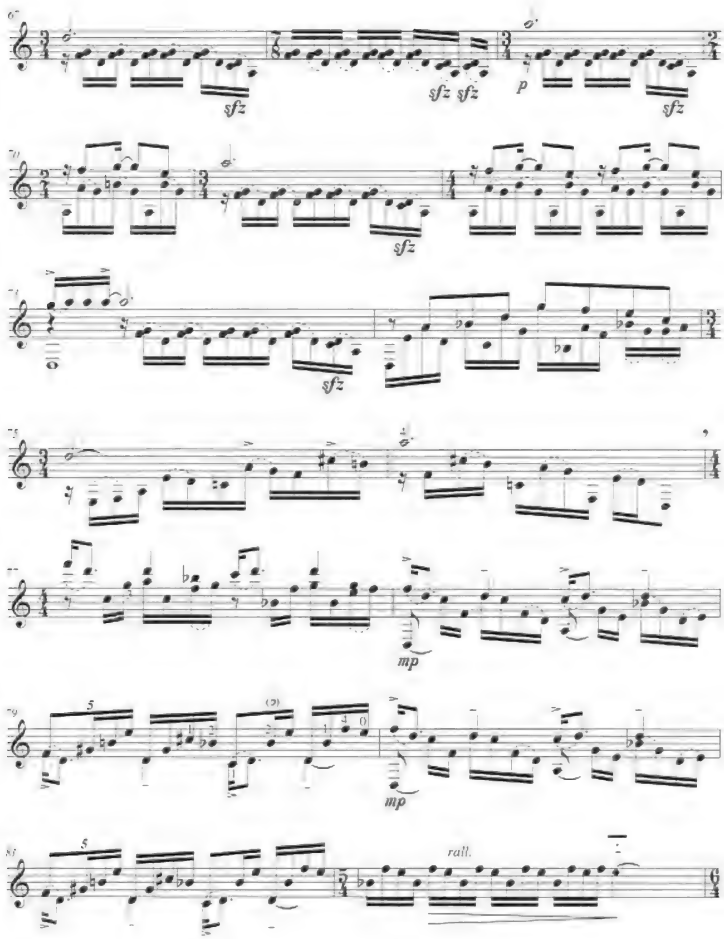
2. Danza de las diosas negras

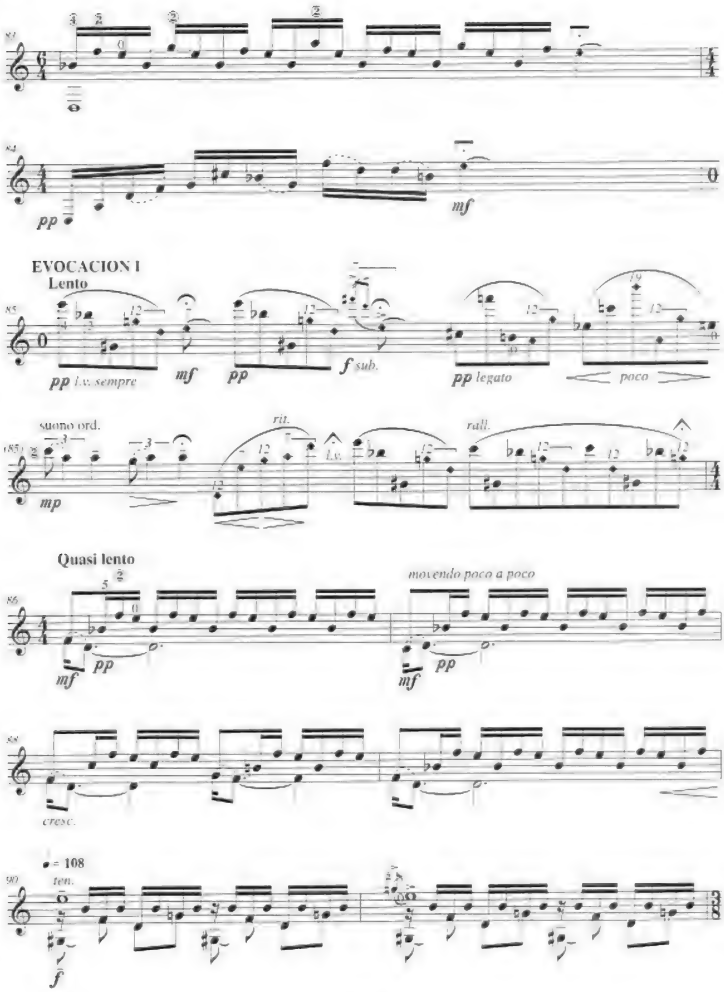


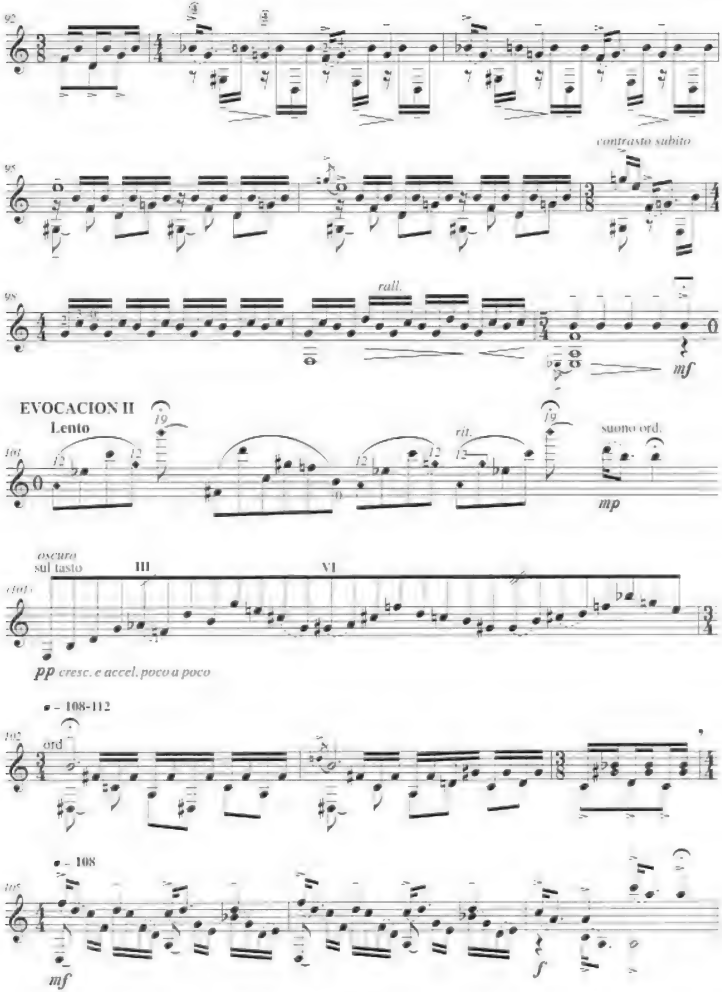

14
III
6
pp
l.v.
f sub.
l.v.
6
rall.
mp
l.v.
pp
17
a tempo
f sub.
poco rit.
19
a tempo
ff
mf
ff
22
mf
p sub.
25
marcato
f molto
28
pp
pp
mp
mp
rall.
Un poco sost. ♩ = 88-92
ben articolato
31
V
3
f sub.
movendo e accel
a tempo
f

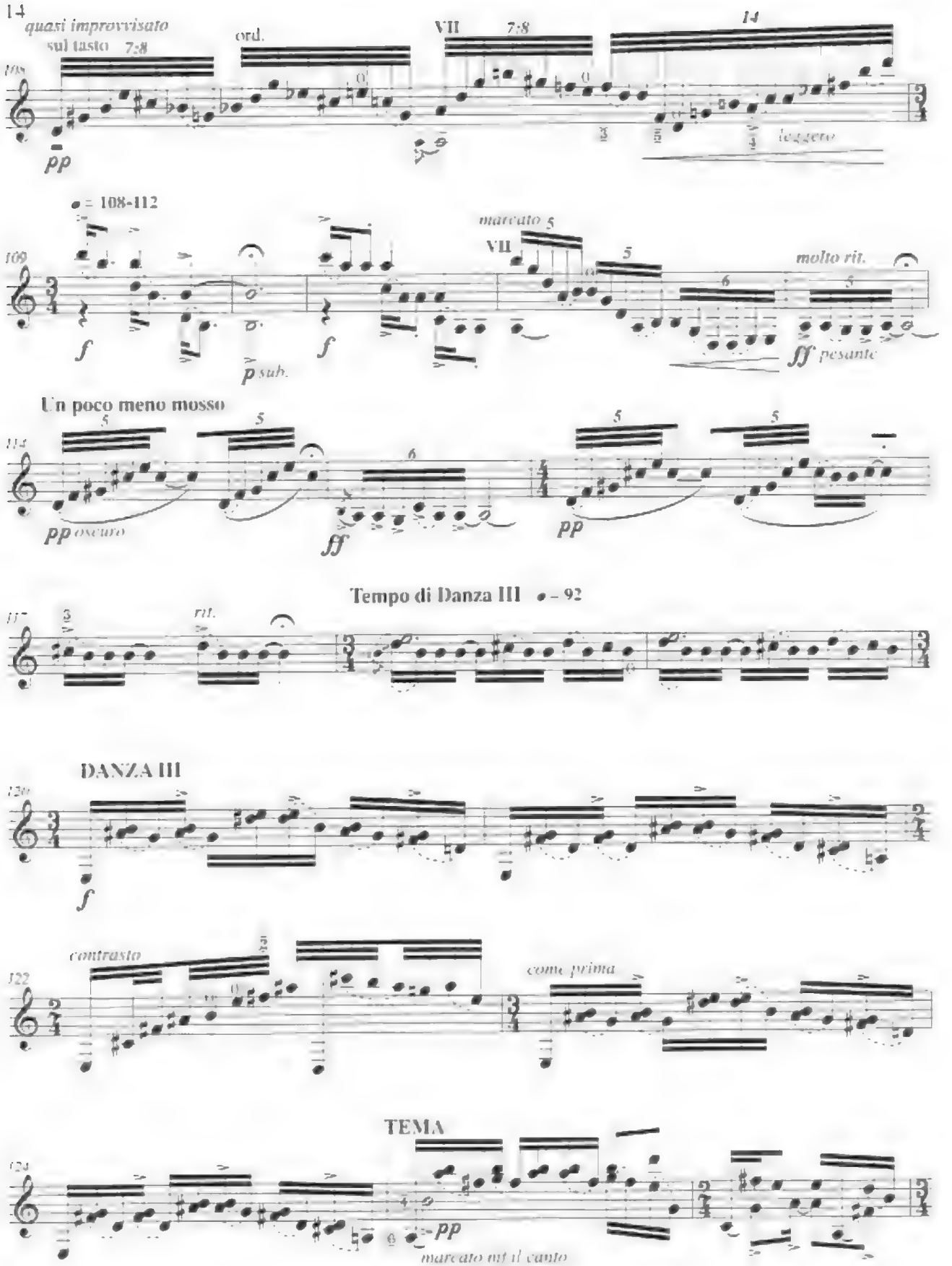

34
VI
30
f meno
p
pizz.
rit.
Un poco sost. ♩ = 72-76
38
IV
nat.
mp (evocacion)
più lento
rall.
pp legato
40
a tempo
ritmato
l.v.
Tempo di Danza I ♩ = 108-112
42
poco rit.
f
rit.
45
a tempo
III
f
leggero
III
48
leggero
p

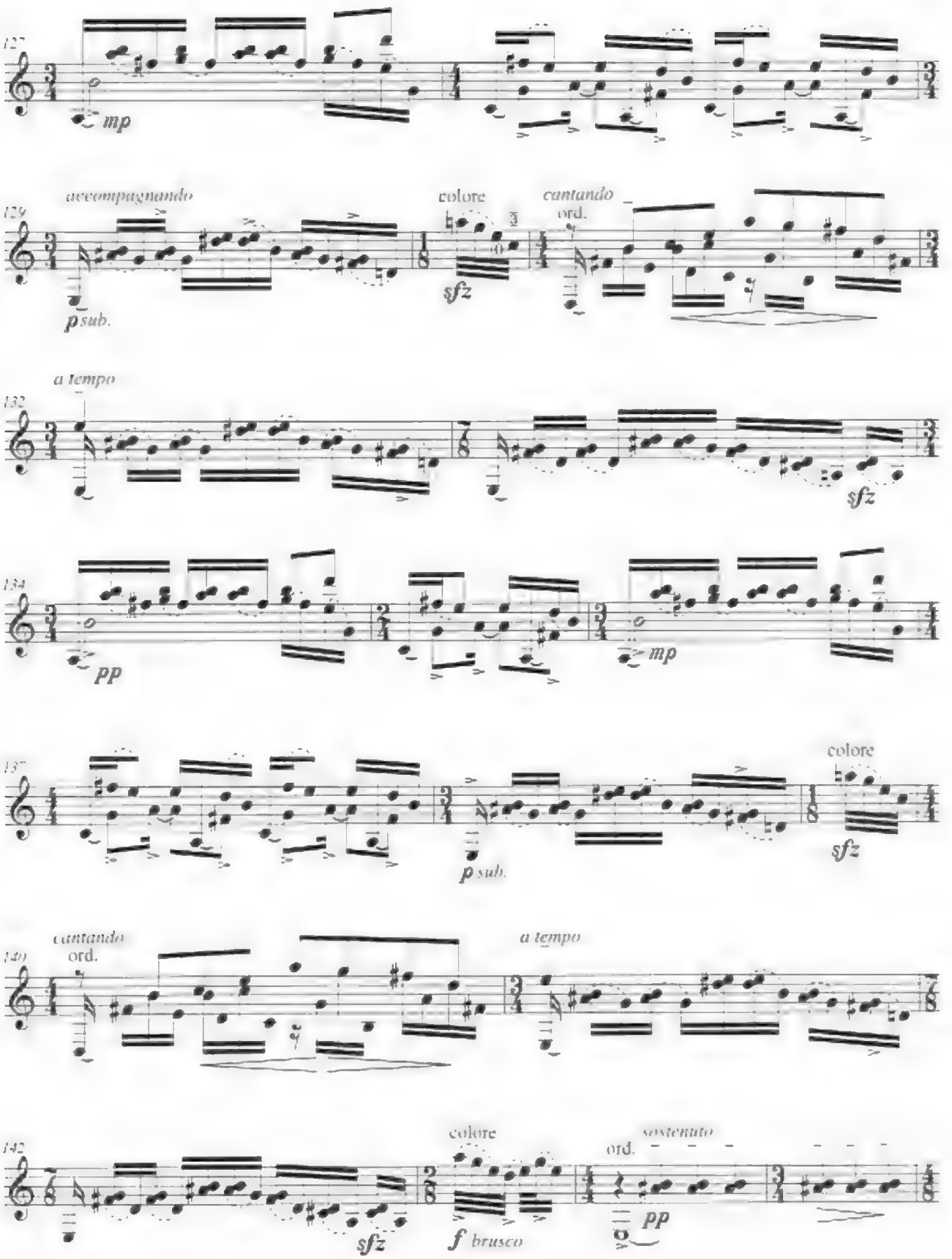

Un poco sost. ♩ = 72
feroce marcato
quasi martellato
Lento
rit
pp legatissimo e irregolare
DANZA II ♩ = 100-108
TEMA

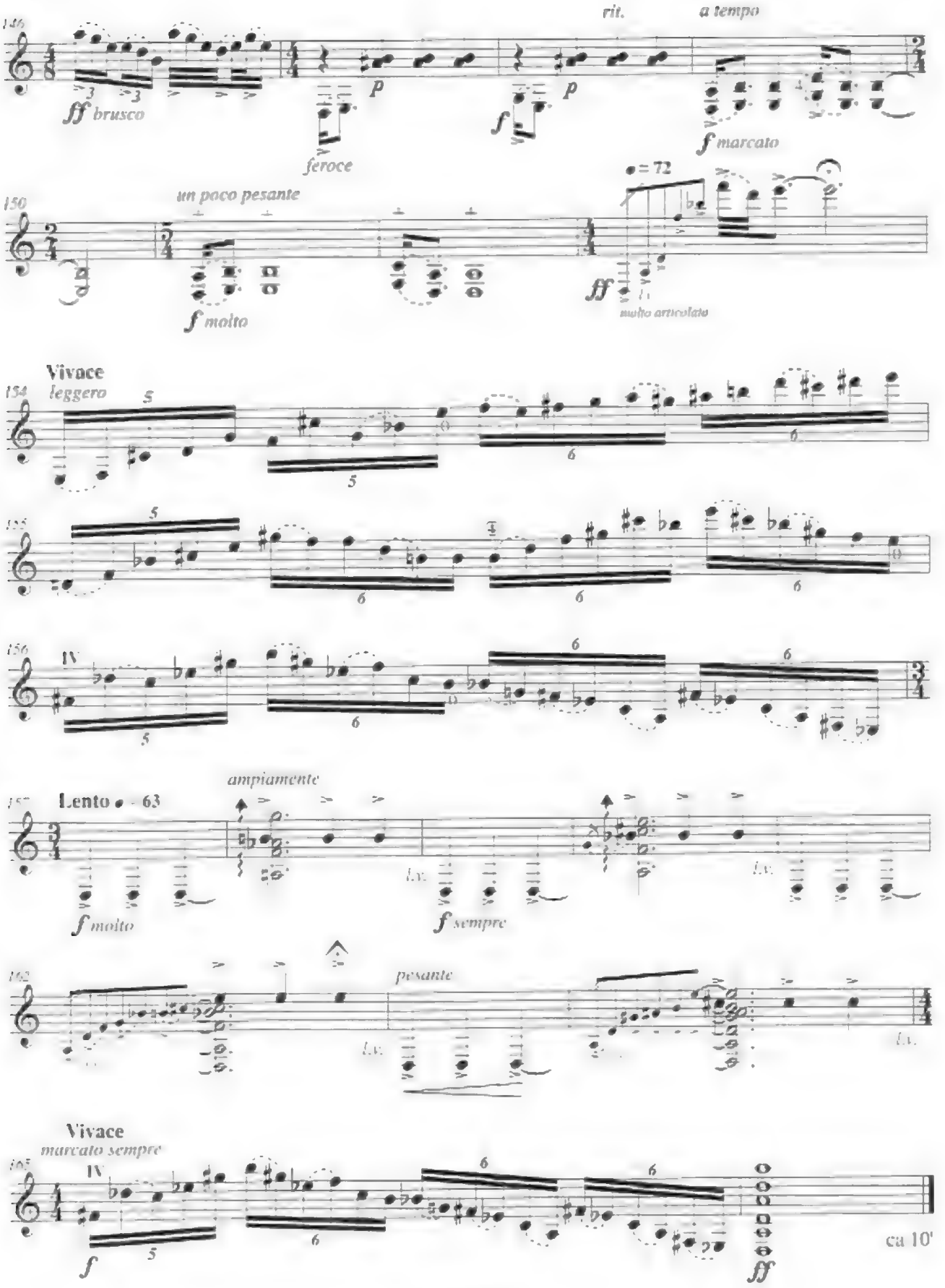

sfz
sfz sfz
p
sfz
sfz
sfz
mp
mp
rall.


81
pp
82
mf
EVOCACION I
Lento
85
pp l.v. sempre
mf
pp
f sub.
pp legato
poco
suono ord.
(85)
mp
rit.
l.v.
rall.
Quasi lento
86
mf
pp
movendo poco a poco
mf
pp
88
cresc.
♩ = 108
90
ten.
f


92
contrasto subito
95
rall.
mf
EVOCACION II
Lento
101
rit.
suono ord.
mp
oscuro
sul tasto
III
VI
cresc.
pp cresc. e accel. poco a poco
– 108-112
102
ord
– 108
105
mf
f


14
quasi improvvisato
sul tasto 7:8
ord.
VII 7:8
14
pp
leggero
♩= 108-112
marcato 5
VII
molto rit.
f
p sub.
f
ff pesante
Un poco meno mosso
pp oscuro
ff
pp
Tempo di Danza III ♩= 92
rit.
DANZA III
f
contrasto
come prima
TEMA
pp
marcato nel canto


127
mp
129
accompagnando
p sub.
colore
sfz
cantando
ord.
132
a tempo
sfz
134
pp
mp
137
p sub.
colore
sfz
140
cantando
ord.
a tempo
142
sfz
colore
f brusco
ord.
sostenuto
pp


146
fff brusco
feroce
p
p
rit.
a tempo
f marcato
150
un poco pesante
f molto
♩ = 72
fff
molto articolato
Vivace
154
leggero
155
156
IV
Lento ♩ = 63
ampiamente
f molto
f sempre
162
pesante
Vivace
marcato sempre
165
IV
f
fff
ca 10'

Estudio no. 1

Esta colección es para principiantes o niños (pequeños).

Pequeños arpegios (*p, i, m*) y facilidad de mano izquierda.

Poner atención en la dinámica (< >).

Carácter *legato*.

El *tempo* es relativo. ♩. = 100 – 120. No muy rápido.

Study no. 1

This collection is for beginners or children.

This study is for short arpeggios (*p, i, m*) and developing left hand facility.

Pay attention to the dynamic marking (< >).

Maintain a *legato* style.

The *tempo* is relative. ♩. = 100 – 120. Not too fast.

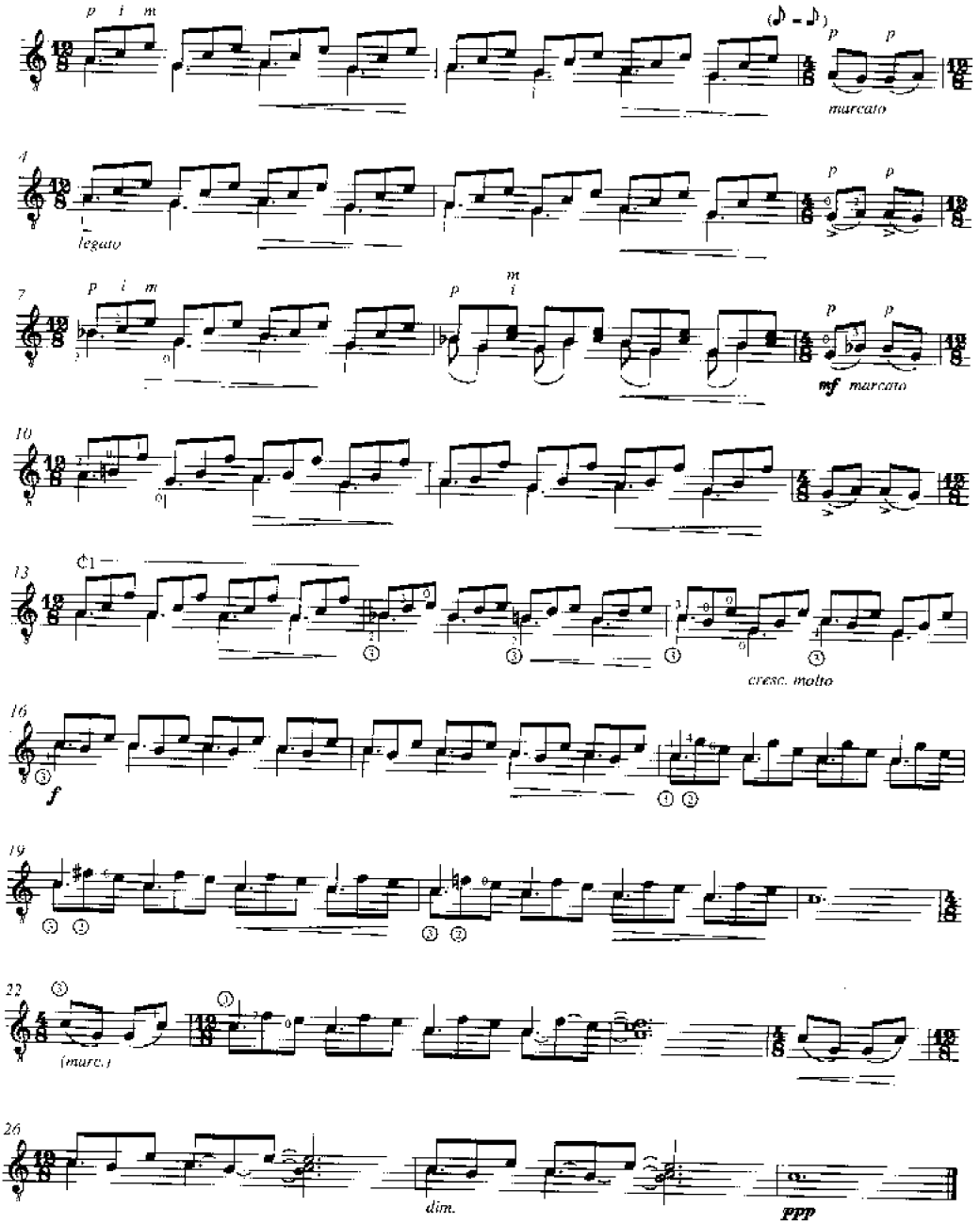
NUEVOS ESTUDIOS SENCILLOS

I

Omaggio a Debussy

Leo Brouwer

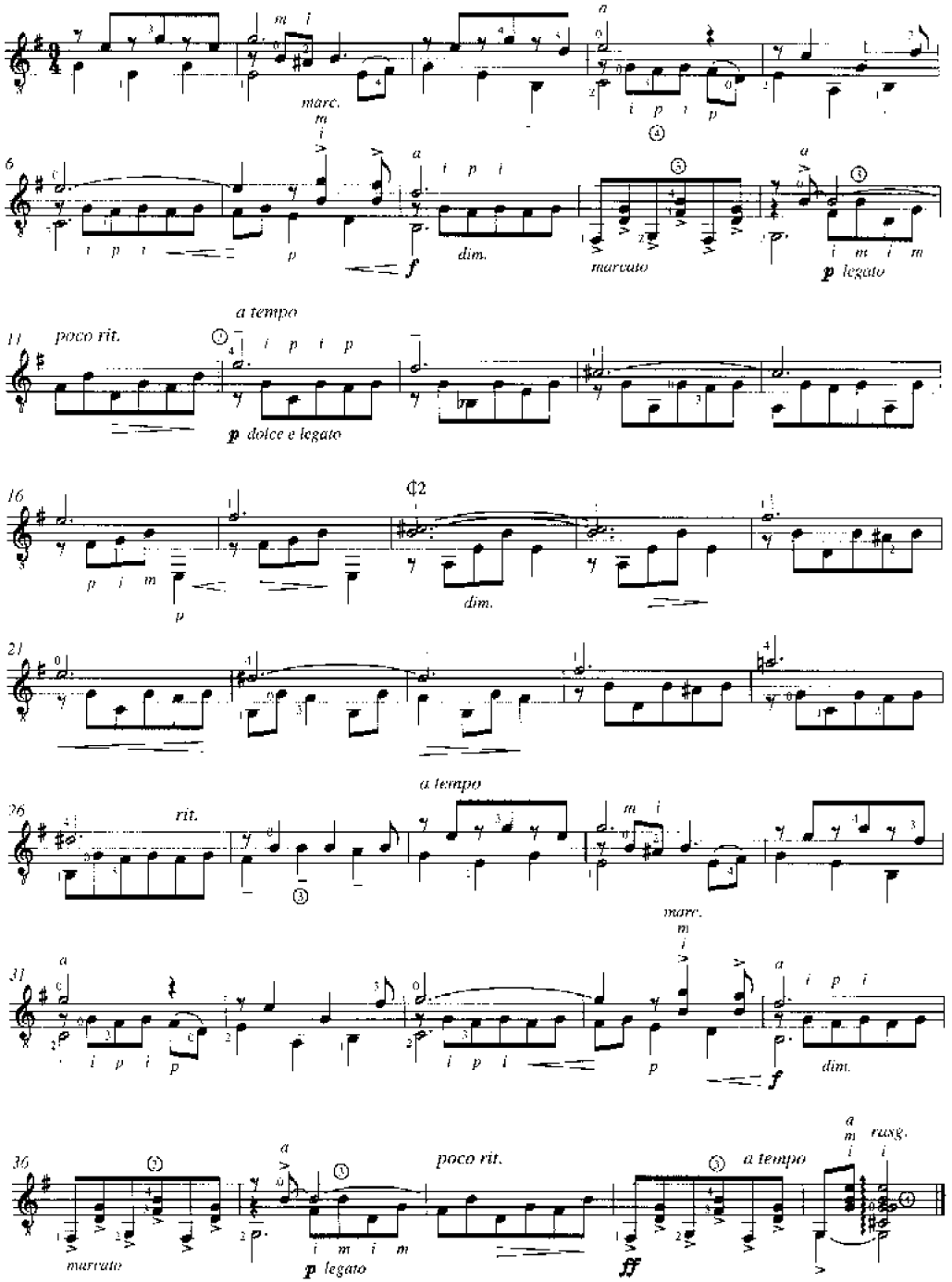
Tempo di Giga (Comodo)



II

Omaggio a Mangore

Vivace



Estudio no. 2

Es un estudio sobre ritmos con pequeñas disonancias.

Observar el contraste de las secciones 1*a* (algo *staccato*) y 2*a* (*legato e dolce*).

El trabajo constante es sobre alternancia de *p*, $\frac{m}{i}$ (mano der.)

Sólo por excepción hay "adelantos" técnicos para el principiante al final con $\frac{a}{m}$ y rasgueado.
i

Study no. 2

This is a study for rhythms and mild dissonances.

Note the contrast between the sections 1*a* (somewhat *staccato*) and 2*a* (*legato e dolce*).

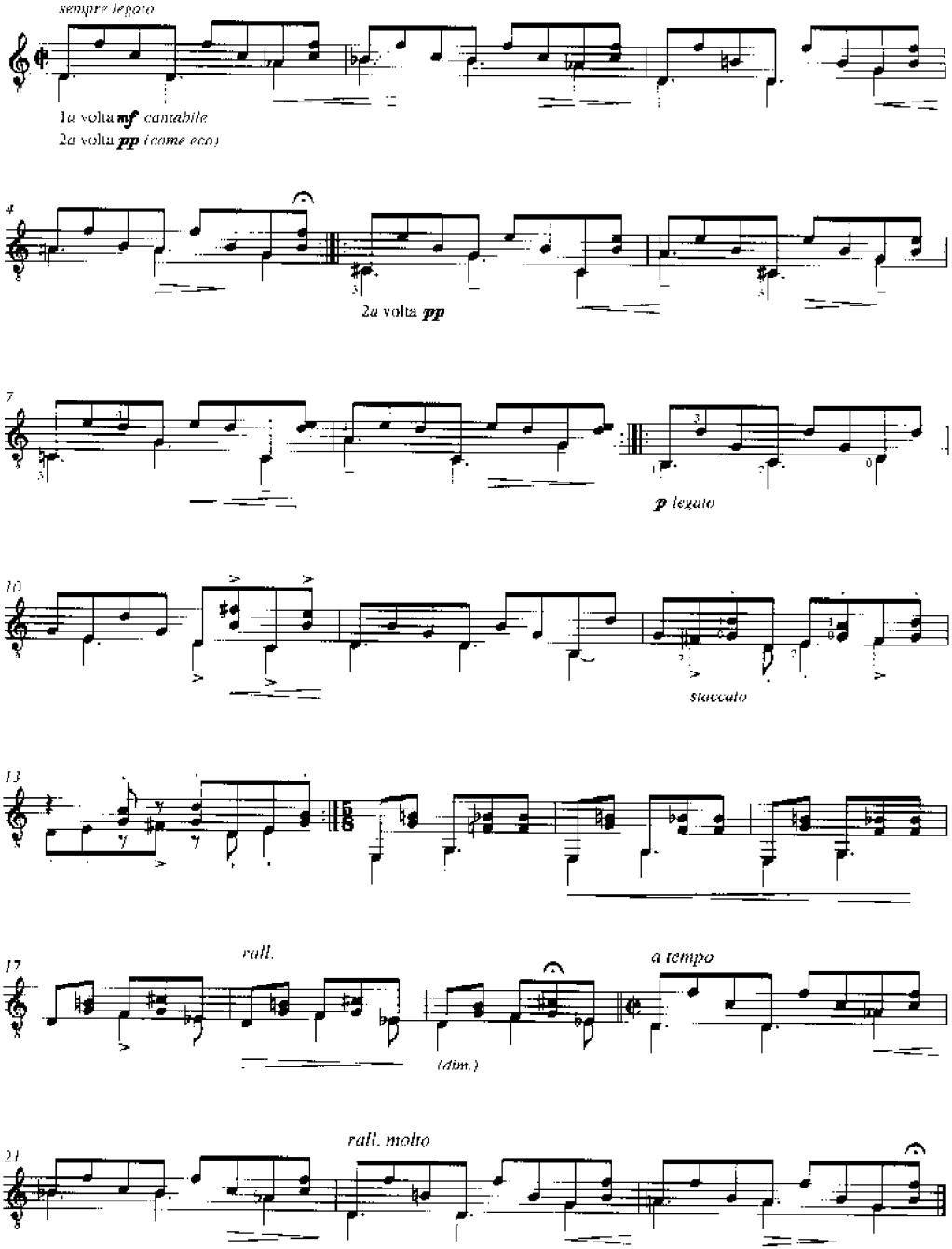
The technique of alternating *p*, $\frac{m}{i}$ (right hand) is featured throughout.

Technical "advances" for the beginner occur only at the end, with the use of $\frac{a}{m}$ and rasgueado.
i

III

Moderato assai ♩ = 108 - 144 *Omaggio a Caturla*

sempre legato



Estudio no. 3

Estudio sobre patrones rítmicos afrocubanos.

Dinámicas de onda (≺≺ ≻≻) y *pulgar* (mano derecha).

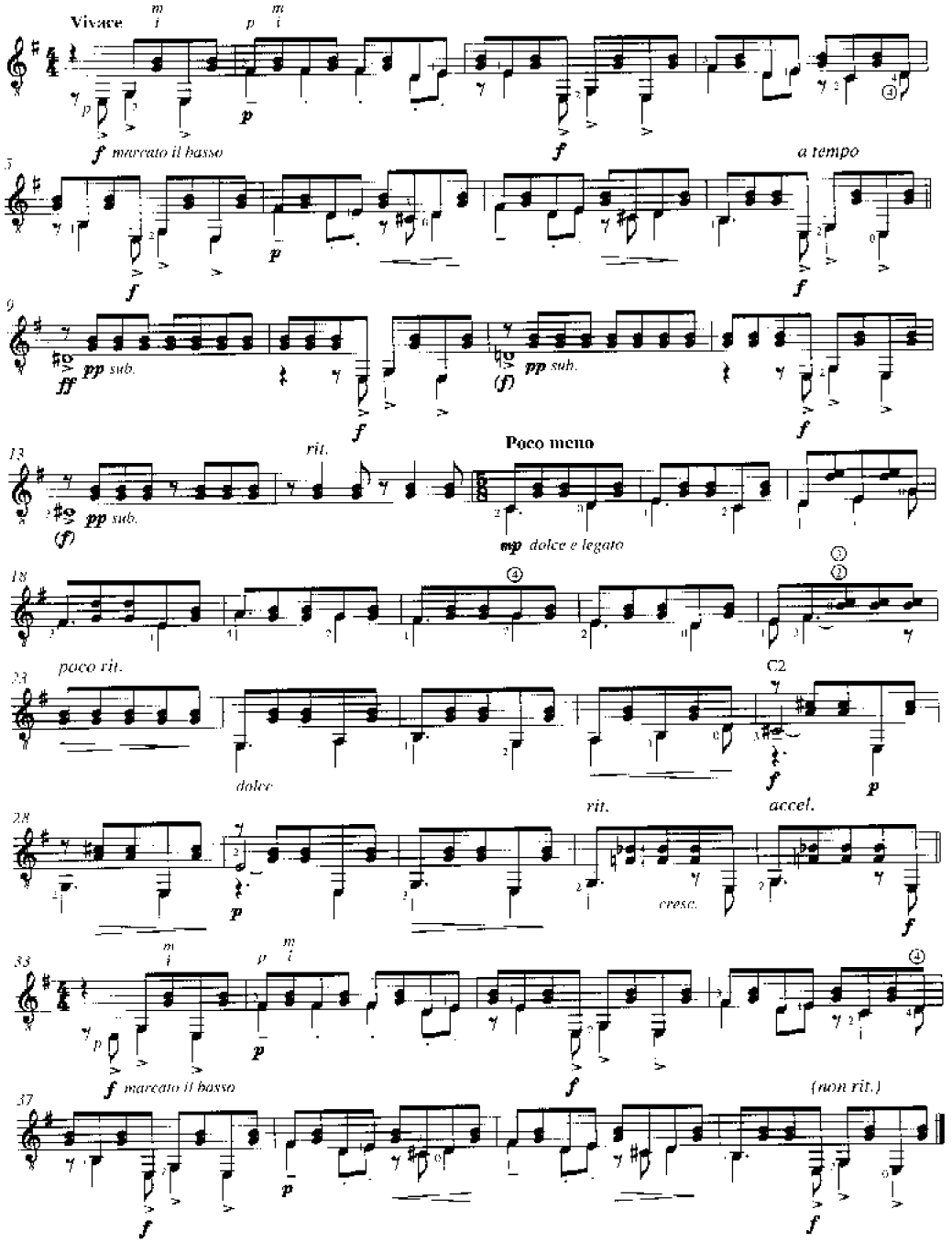
Study no. 3

A study on afro-cuban rhythmic patterns.

It also emphasises wave-like dynamics (≺≺ ≻≻) and the right hand thumb.

IV

Omaggio a Prokofiev



Estudio no. 4

Estudio sobre el pulgar.

Mano izquierda en IIe posición.

Contrastes dinámicos (***f*** *marc.* y ***p***)

Importante guardar las articulaciónes de *staccato*, *legato*, y notas más largas y cortas (𝅗𝅥 𝅘𝅥)

Study no. 4

This is a study for the right hand thumb (*p*).

The left hand is in second position.

Dynamic contrasts (***f*** *marc.* and ***p***)

It is important to observe the articulation marks for *staccato*, *legato*, and the longer and shorter notes (𝅗𝅥 𝅘𝅥)

V

Omaggio a Tarrega

Comodo *p i m*

l.v. sempre

mp

(come timpani)

6

marc. *legato* *marc.*

10

legato *marc.* *legato*

13

f *marc.* ***f*** *sempre, intenso e marcato*

18

p *poco*

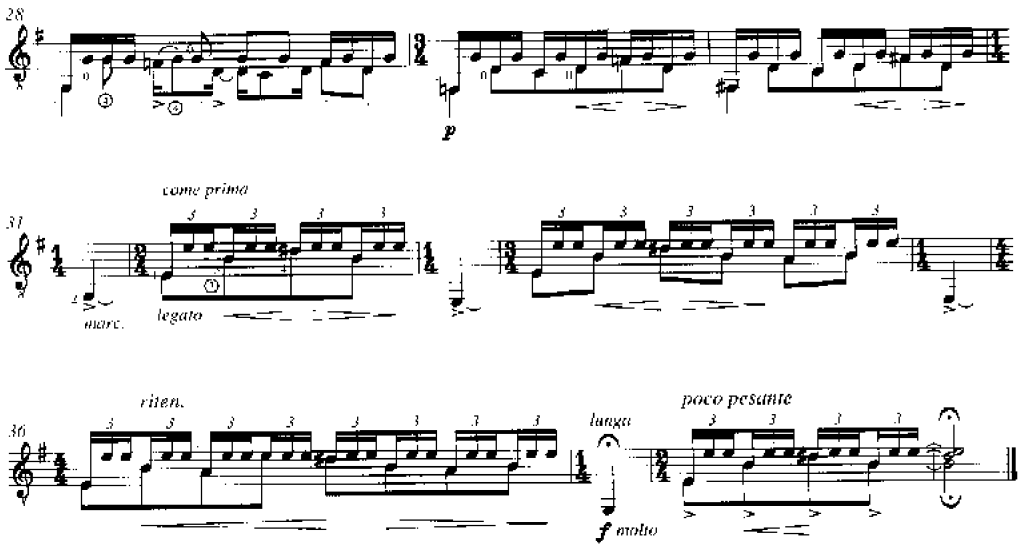
20

riten.

24

rit. *ritmico*

26



Estudio no. 5

Pequeño *tremolo* de 3 notas (preparatorio para 4 notas).

Estilo minimalista con extensiones temáticas.

Las pausas rítmicas son resonancias, no silentes.

Atención a igualdad de pulsación rítmica (=).

Study no. 5

This study introduces *tremolos* of 3 notes (acting as a preparation for the more usual four note version).

It is in the minimalist style, with thematic extensions.

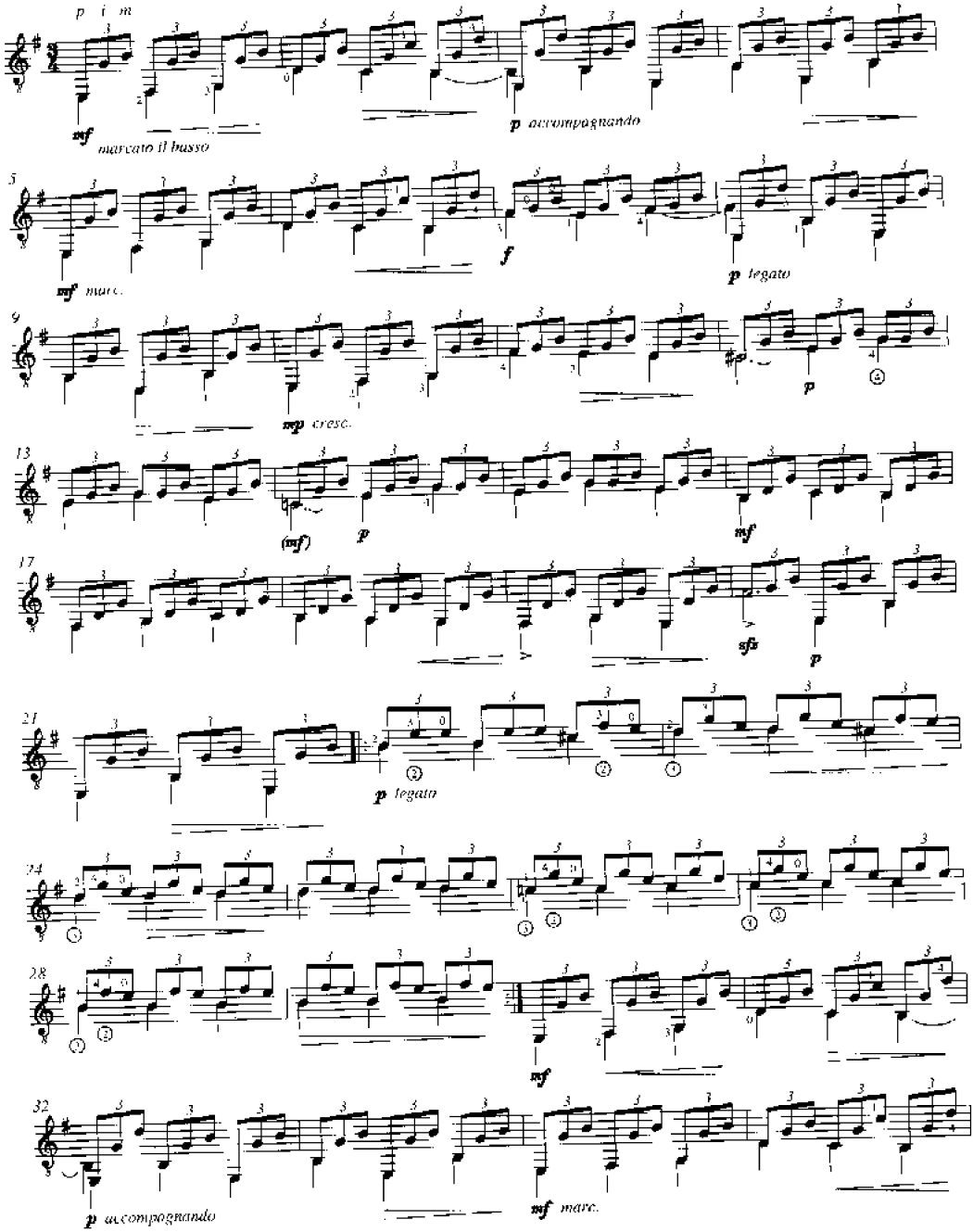
The notes should be allowed to resonate through the rhythmic pauses, without any silences.

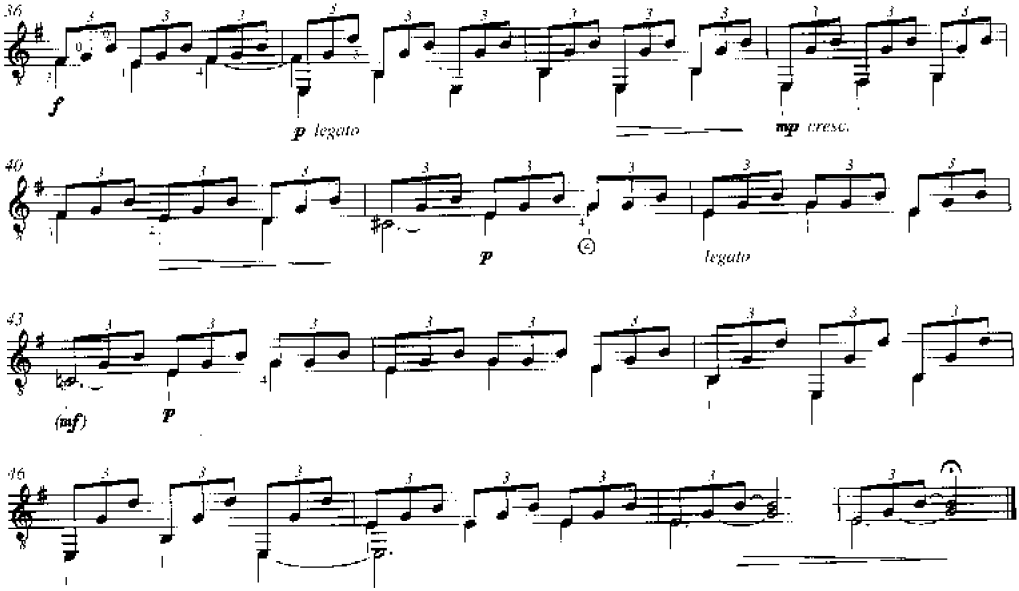
Pay attention to the equality of the rhythmic pulse (=).

VI

Omaggio a Sor

Tempo libero ♩ = 116 - 160





Estudio no. 6

Este estudio de arpegios rectos de 3 notas y el pulgar es sencillo, sólo la sección central - compases 22 al 29 ofrece un cambio al registro agudo (cuerdas primas).

Atender las dinámicas "de onda" (--< >--) para hacerlas gradualmente.

La fórmula del arpegio puede invertirse (*p, m, i*). *Ej. 1*

La fórmula del arpegio puede ampliarse a 4 notas (*p, i, m, a*) con cuerda (1). *Ej. 2*

Study no. 6

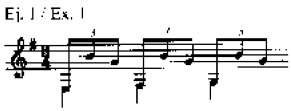
This simple study is built up of continuous three note arpeggios with the thumb playing the melody. Only in the central section, at bars 22-29, is the upper register (the top strings) used.

Make sure that the "wave-like" dynamics (--< >--) are executed gradually.

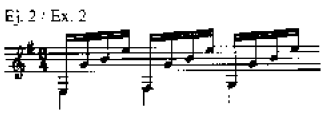
The arpeggio pattern can be inverted (*p, m, i*). *Ex. 1*

The arpeggio pattern can be extended to 4 notes (*p, i, m, a*) by adding the first string. *Ex. 2*

Ej. 1 / Ex. 1

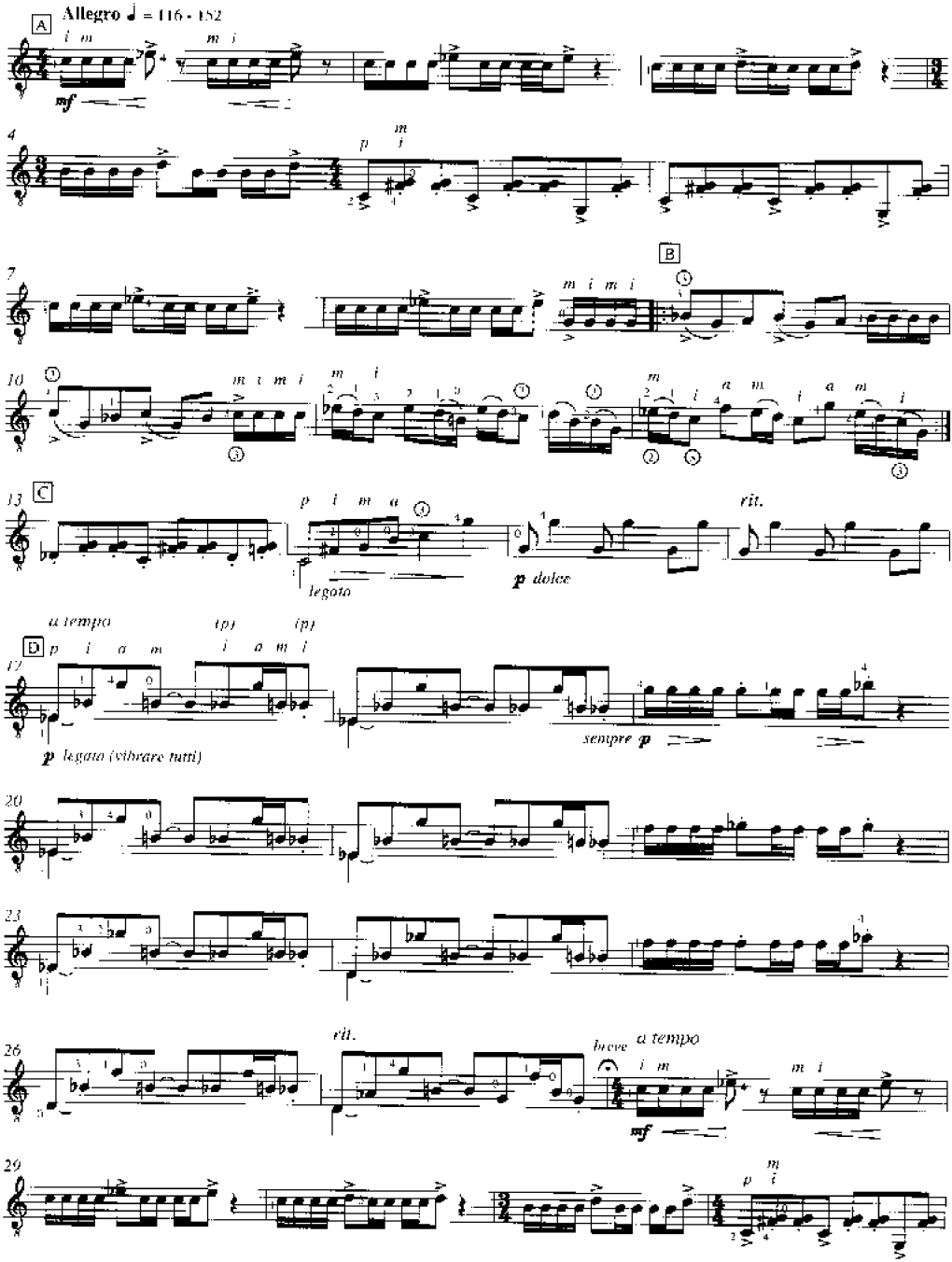


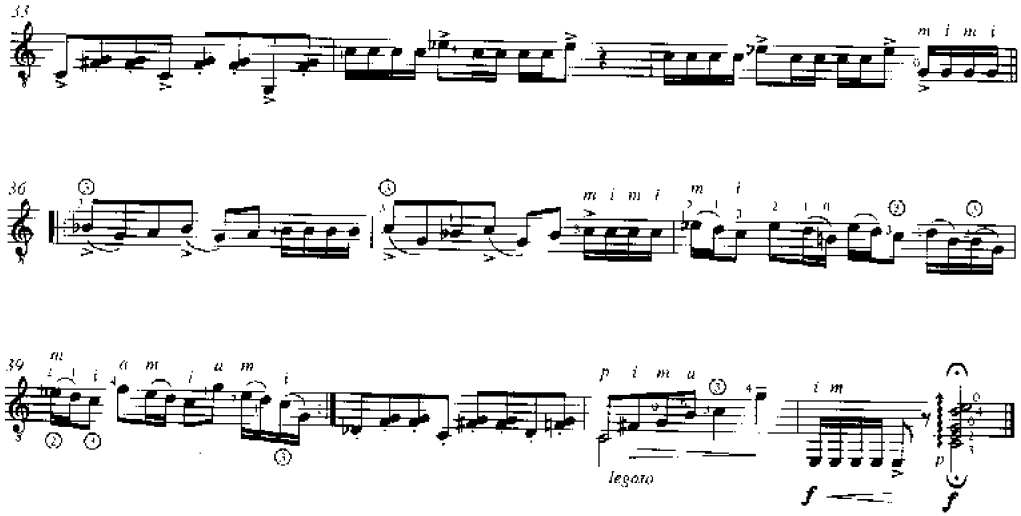
Ej. 2 / Ex. 2



VII

Omaggio a Piazzolla





Estudio no. 7

Para las notas repetidas, acentos y ligados.

El esquema de notas repetidas debe ser tocado de ligero a intenso (mano derecha).

Acentos salen mejor tocando la nota después más ***p***, que tocando el acento más fuerte.

Los compases 5 y 6, así como el 13 son contrastantes (*ponticello, staccato*)

La sección [D] is ***p*** haciendo *staccato* la última corchea de compas.

Study no. 7

This study is for repeated notes, accents, and slurs.

The repeated note figure should be played moving from a light to an intense touch in the right hand.

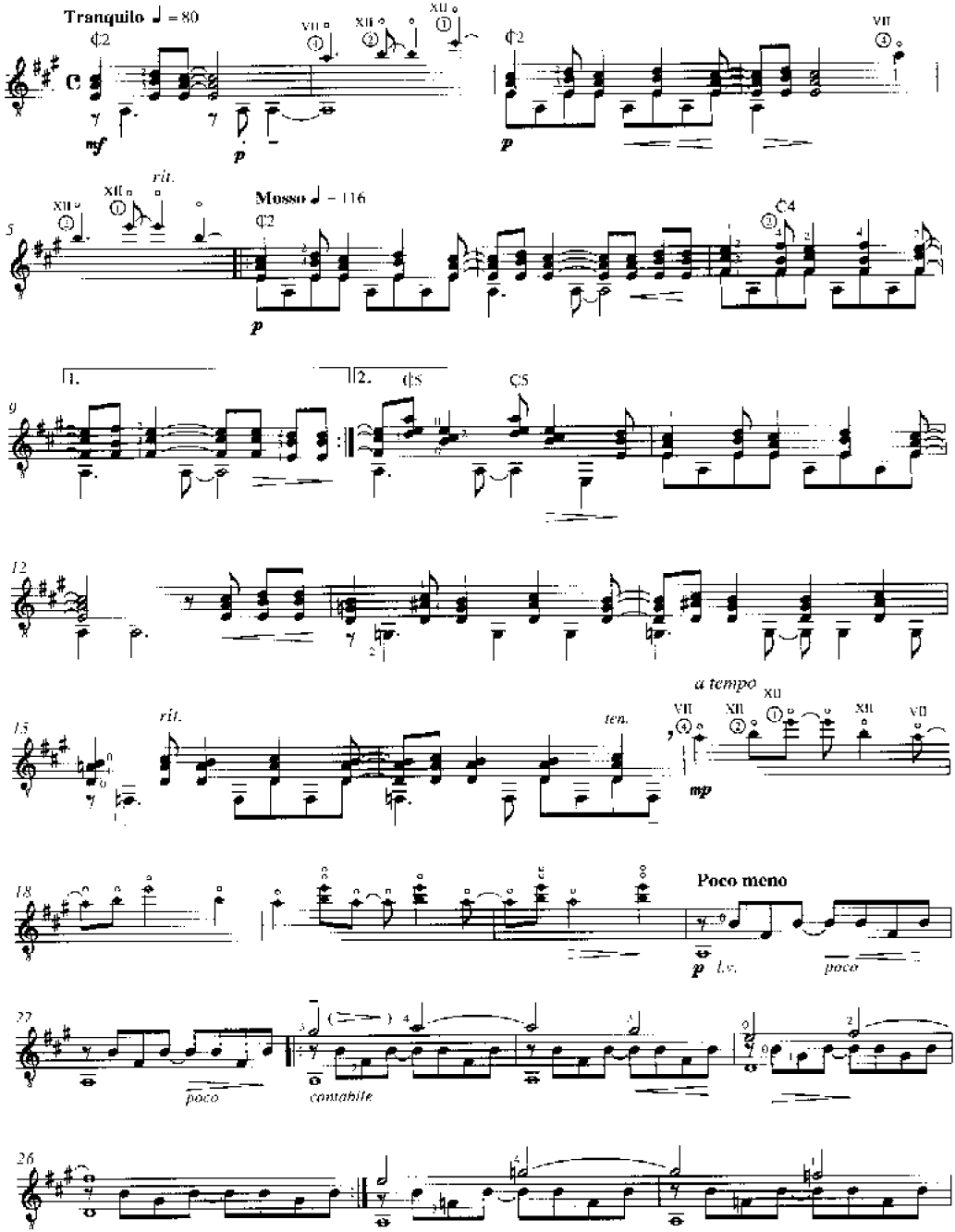
Accents come out better by playing the following note more quietly,
rather than by playing the accented note more strongly.

Bars 5 and 6 as well as bar 13 should be contrasted with the others by the use of *ponticello* and *staccato*.

Section [D] is ***p***, with the last quaver of each bar to be played *staccato*.

VIII

Omaggio a Villa-Lobos

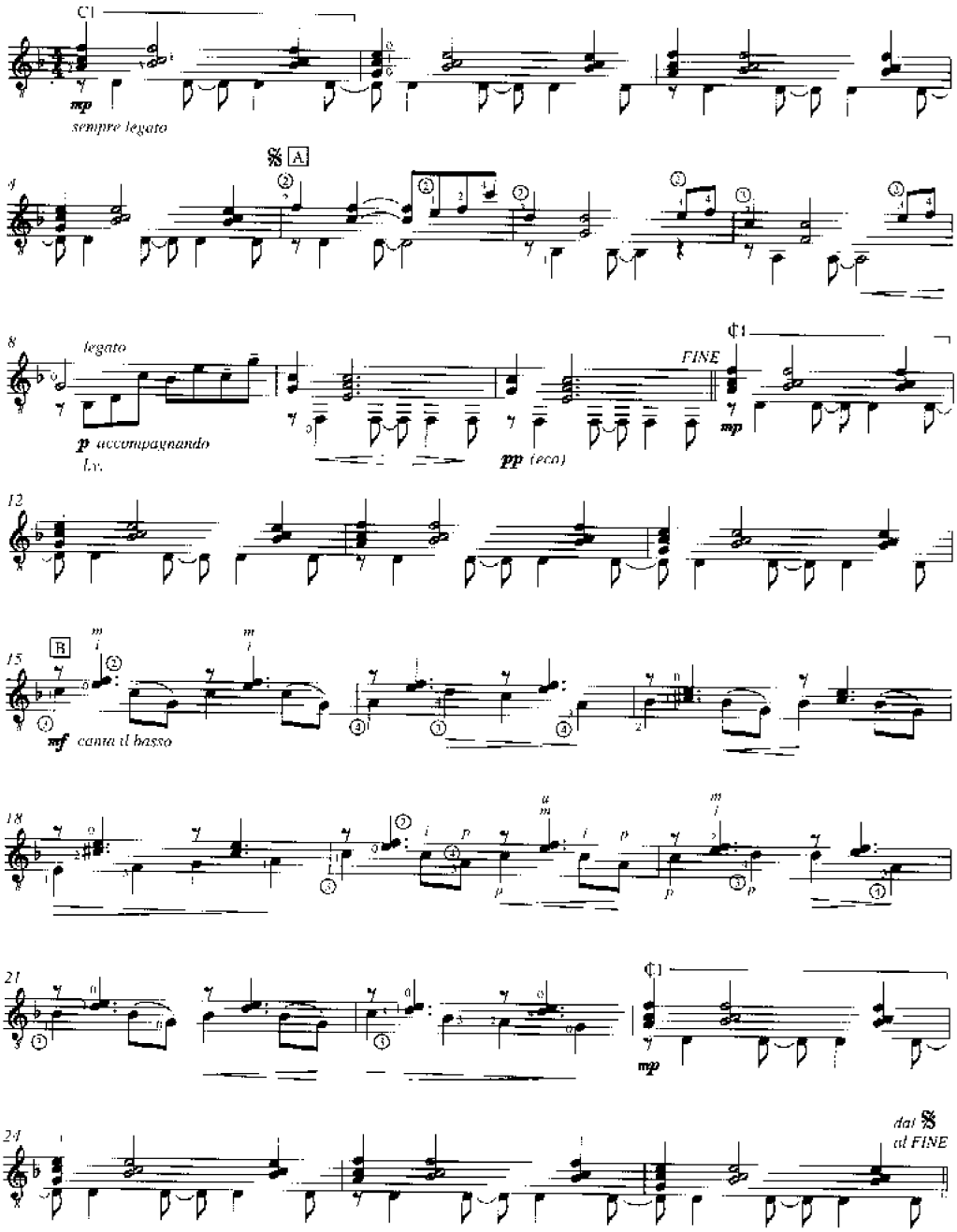


6a in Fá (opcionalmente)
6th in F (optional)

IX

Omaggio a Szymanowski

Lento assai

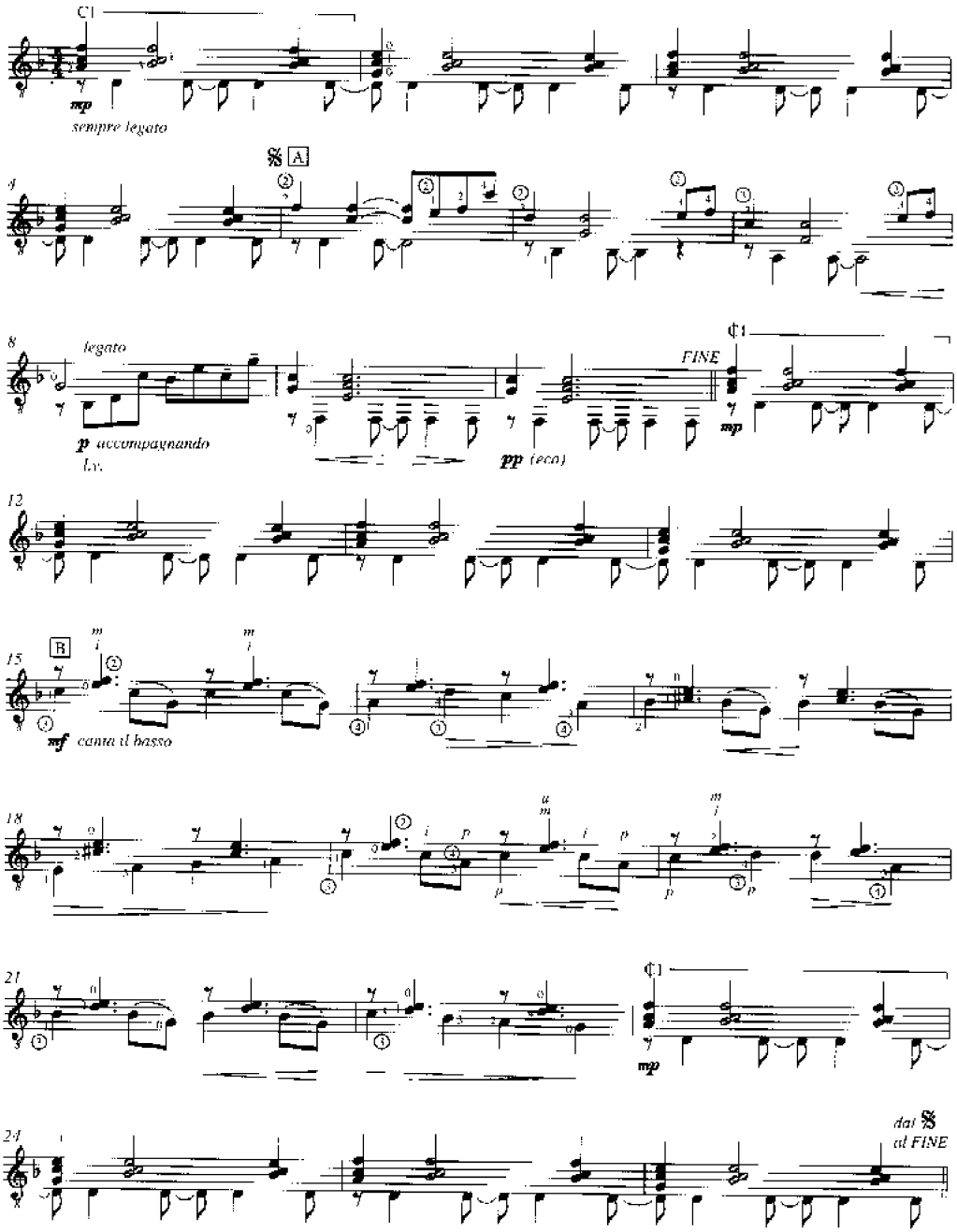


6a in Fá (opcionalmente)
6th in F (optional)

IX

Omaggio a Szymanowski

Lento assai



Estudio no. 9

Estudio sobre el legato melódico. Para las melodías quebradas.

En $\boxed{B}$ son frases de 2 compases en <= => *poco*.

Algún salto (compases 5 al 6; 16 al 17; 18 al 19) no impide el *legato* melódico.

Como dificultad no pasa de V posición.

Study no. 9

The object of this study is to maintain a *legato* line in a melody which often moves around in leaps.

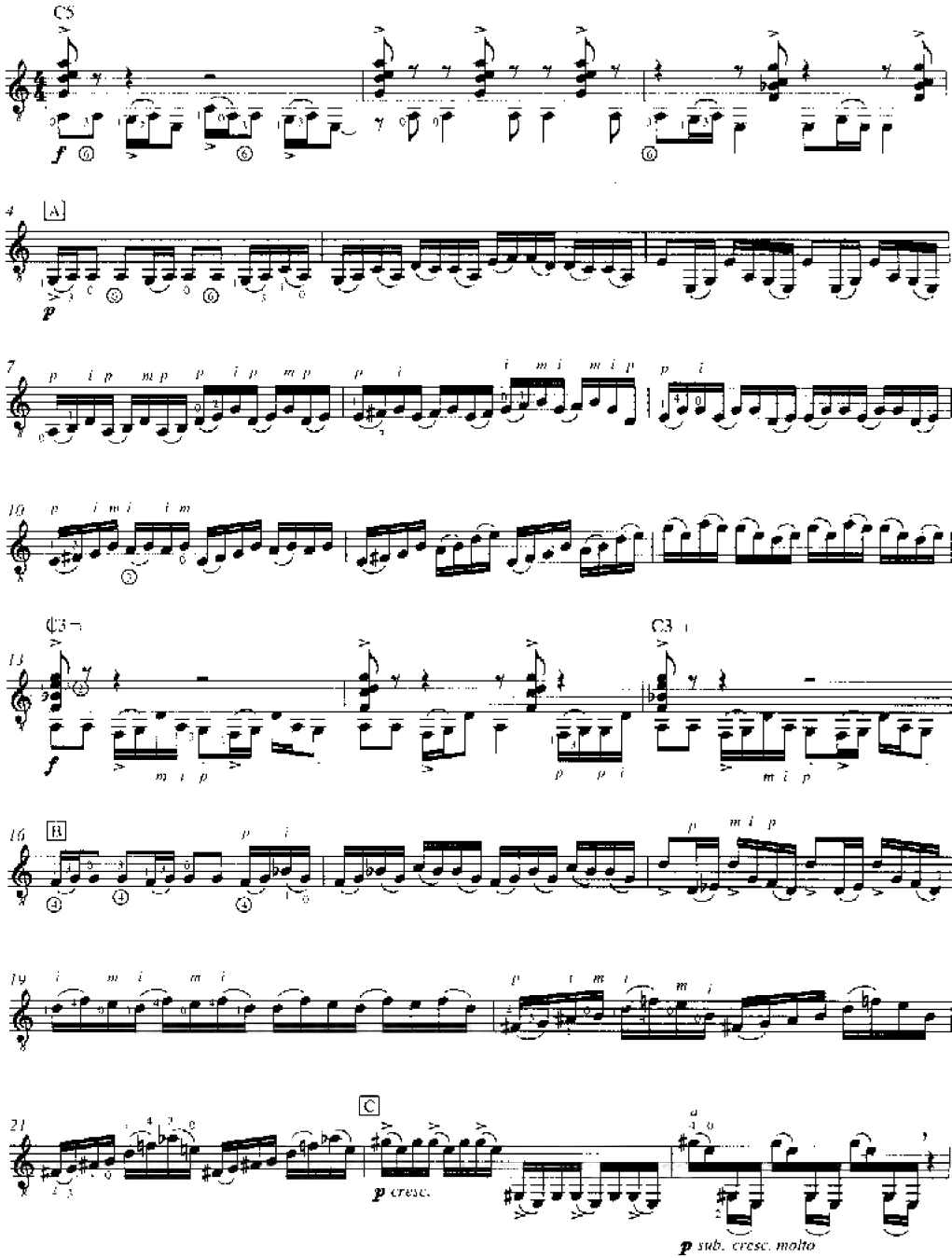
At $\boxed{B}$ there are phrases of two bars with wave-like dynamics (<= => *poco*).

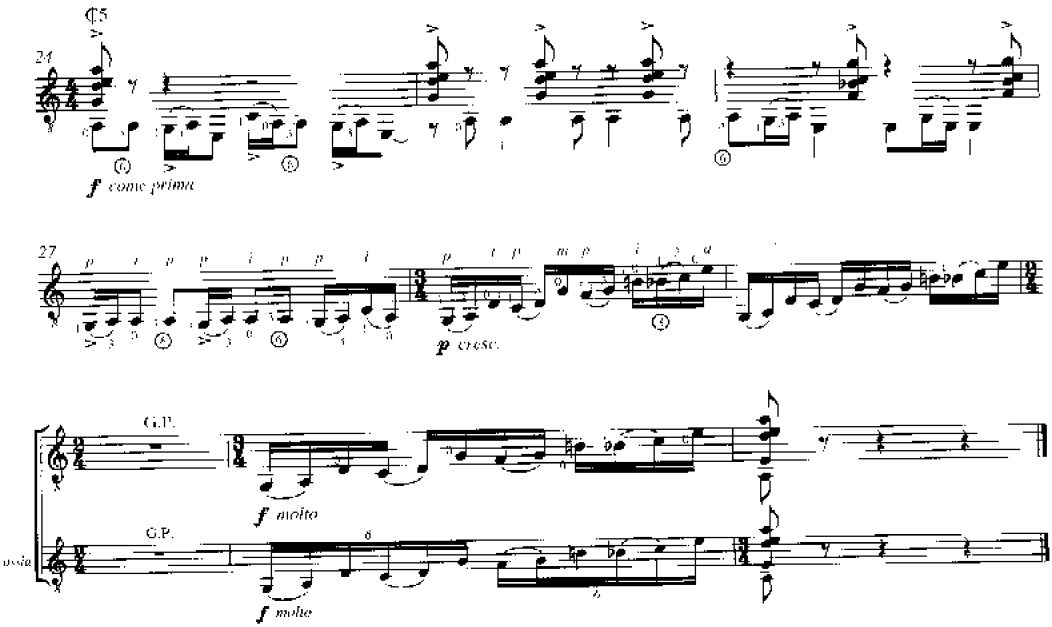
The few changes of position (bars 5-6; 16-17; 18-19) should not be allowed to affect the melodic *legato*.

The technical demands do not require going beyond V position.

X

Toccata *Omaggio a Stravinsky*





Estudio no. 10

Este estudio se concentra en las cuerdas graves, ligados y alternancia de *p* (pulgar) con *i, m (a)*, obligando a la mano derecha a articular en "bloque".

Los 9 compases de [A] y los 6 de [B] pueden repetirse cada uno consecutivamente o el periodo completo *ad lib.*

Hay recursos compositivos como "caesuras" cortas (') y largas (G.P.) que resultan poco usuales para principiantes; rogamos al profesor los explique, vale.

La violencia de los acordes permite algún color distinto y *staccato* de izquierda (levantando la cejilla, lo cual relaja la izquierda tambien. Esta técnica es poco común en la técnica tradicional pero se le encuentra muchas veces en al jazz.

Study no. 10

This study concentrates on the lower strings, slurs and the alternation of *p* with *i, m (a)*.

The 9 bars of [A] and the 6 of [B] can be repeated; either each one consecutively, or the entire period *ad lib.*

There are "caesuras", both short (') and long (G.P.), which are perhaps unusual for beginners. Teachers will explain.

The violence of the chords makes possible the use of some distinctive tone colour, as well as for left hand *staccato*. (The raising of the *barré* in producing this *staccato* also relaxes the left hand.) This is a bit unusual in traditional technique, but is often used in jazz.

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Contrefaçon contrefaçon
(Code Pénal, Art. 425)

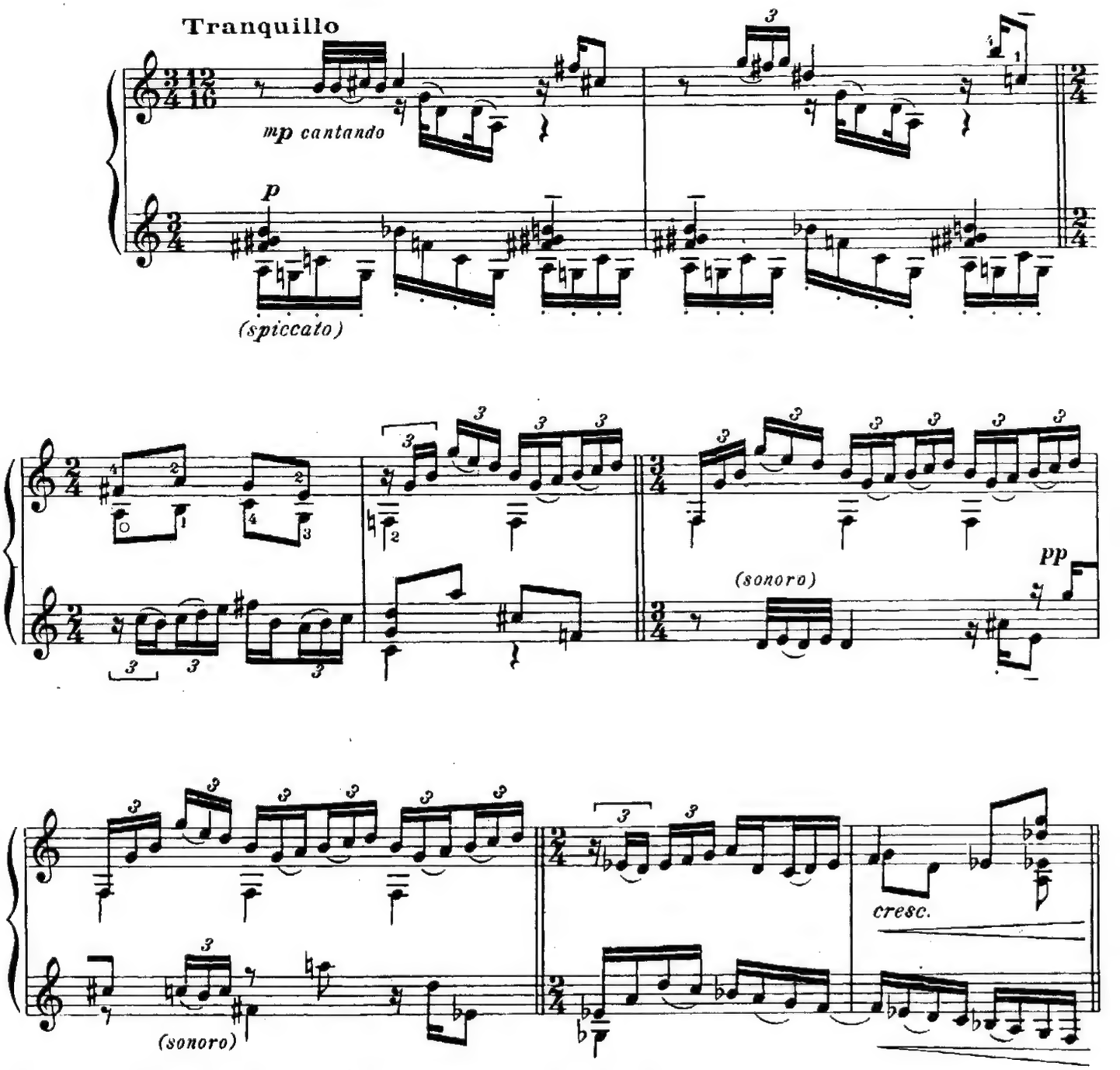
MICRO PIEZAS

POUR DEUX GUITARES

Léo BROUWER

Hommage à Darius MILHAUD

I

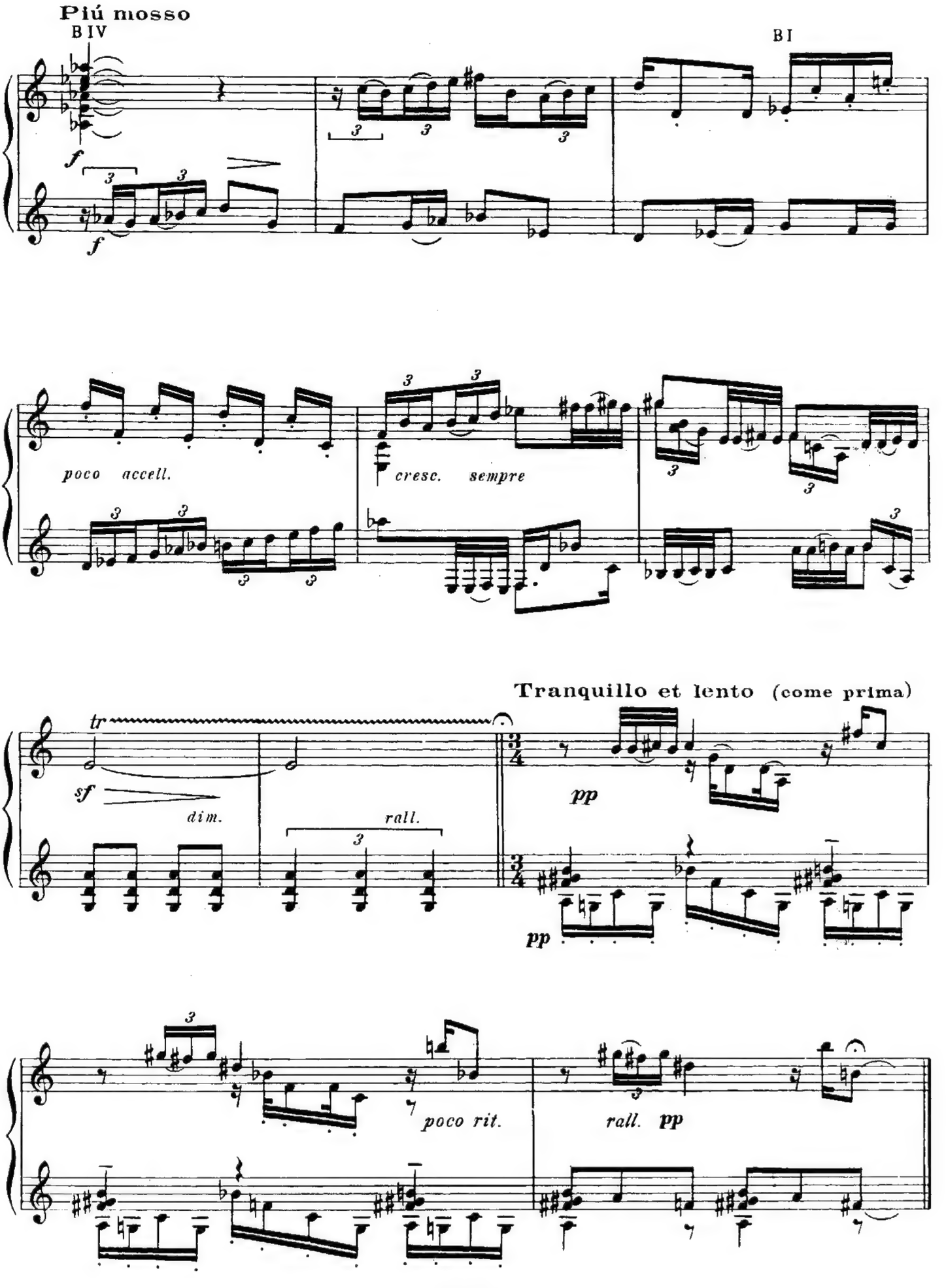


Enregistré par LEO BROUWER et OSCAR CÁCERES sur disque ERATO STU 70734

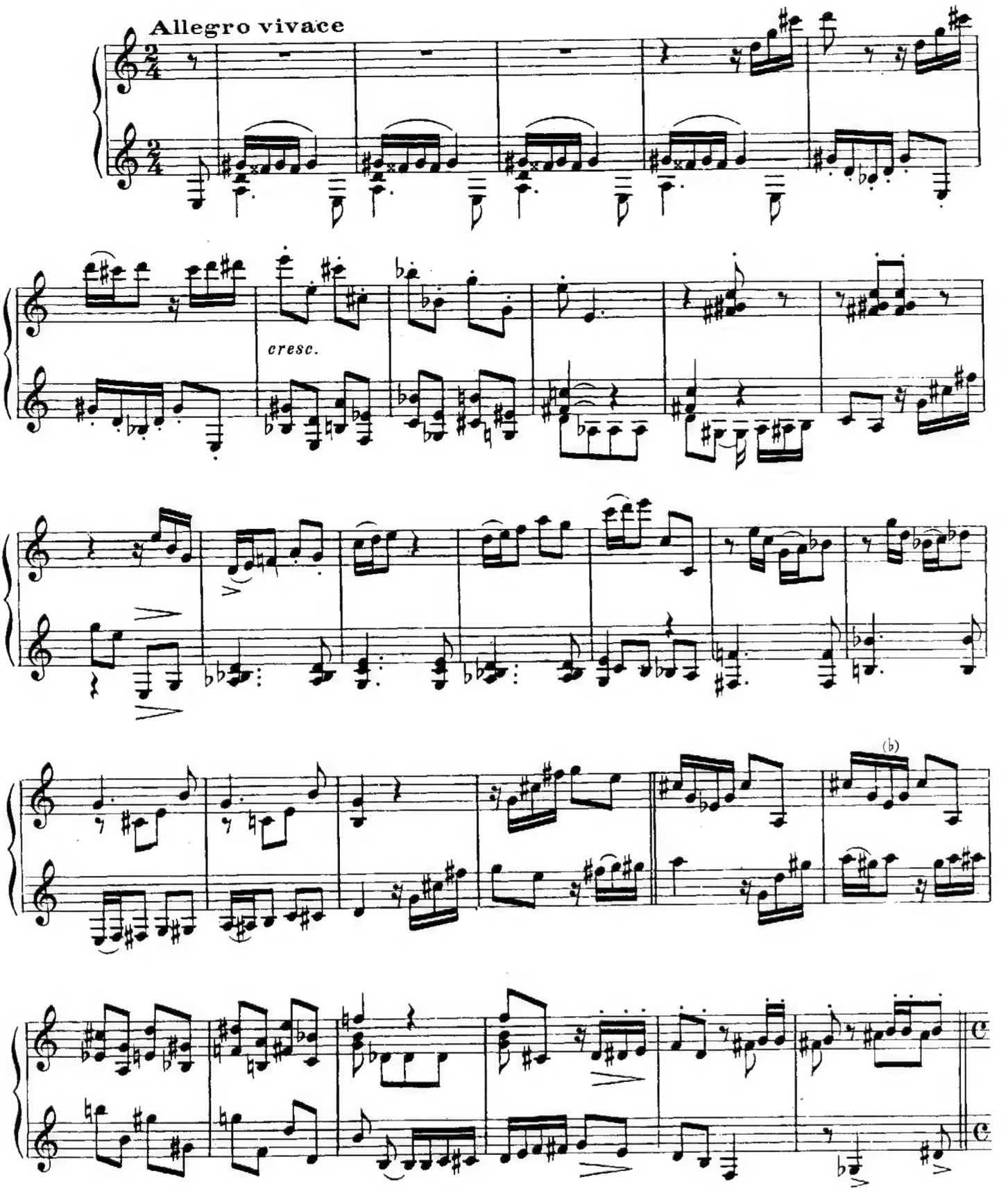
© 1973 Éditions MAX ESCHIG
Paris, France

M.E.8068

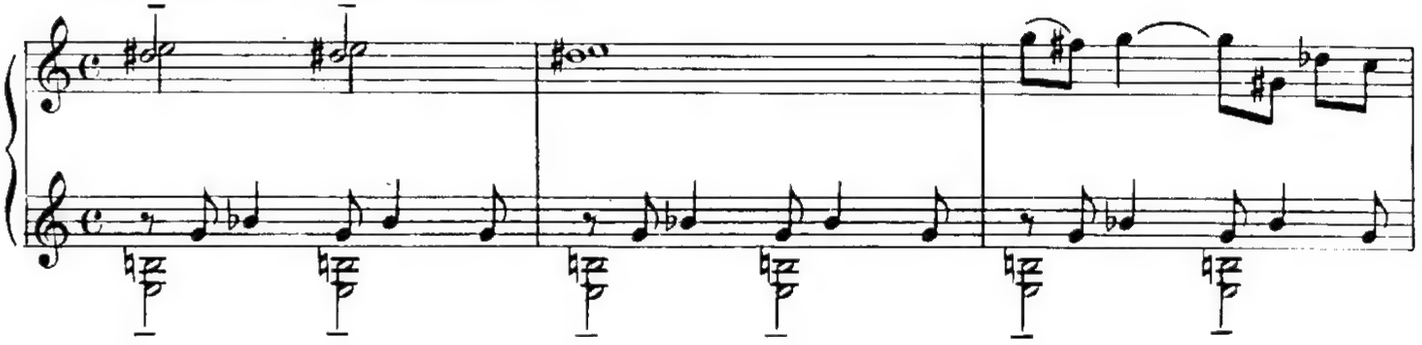
Tous droits réservés
Puor tous pays.

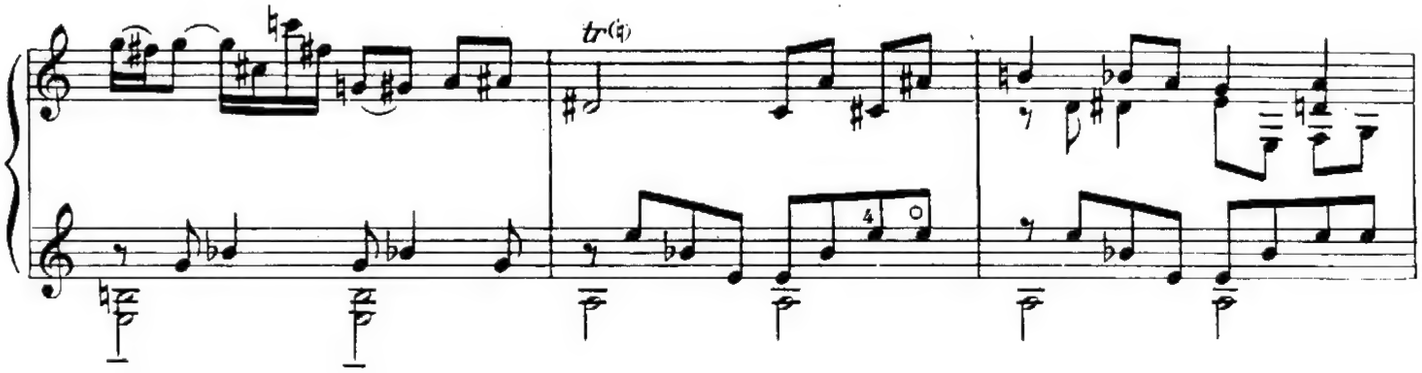

Più mosso
B IV
B I
f
f
poco accell.
cresc. sempre
Tranquillo et lento (come prima)
tr
sf
dim.
rall.
pp
pp
poco rit.
rall. pp

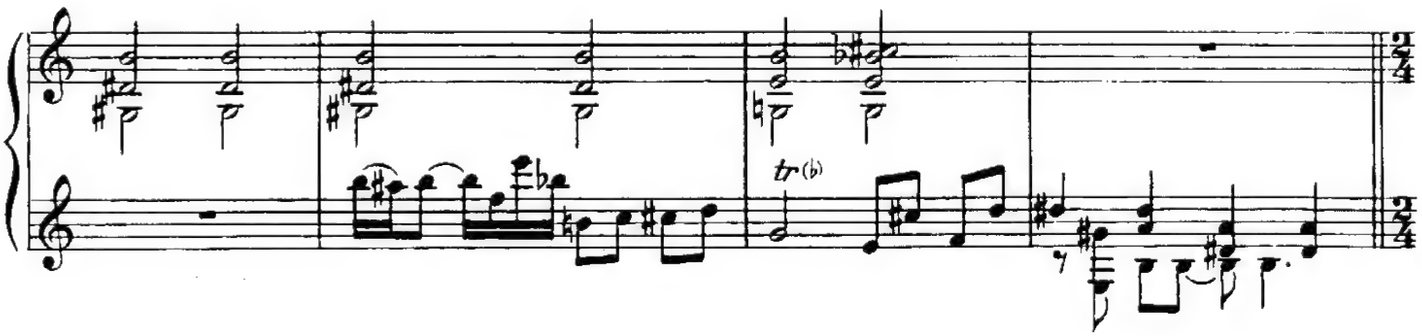
II



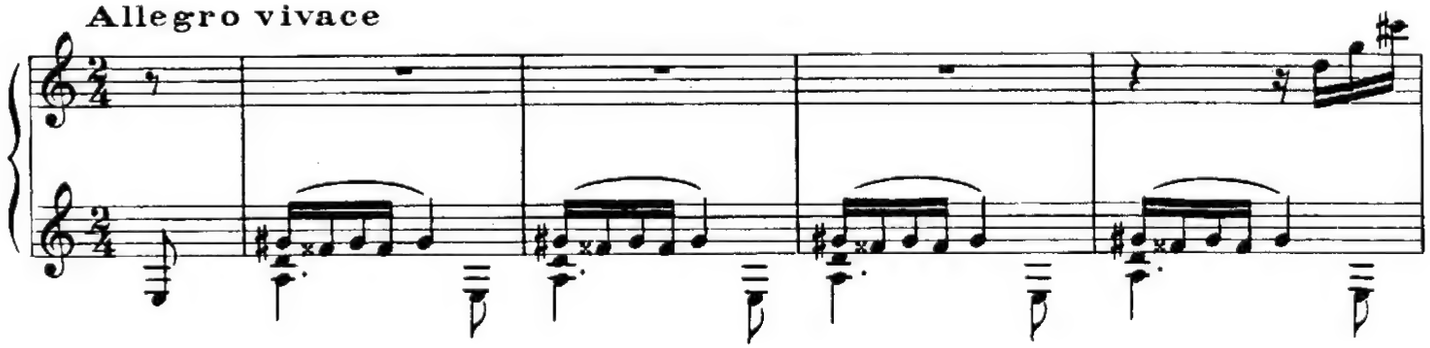
Poco meno (Quasi Andante)

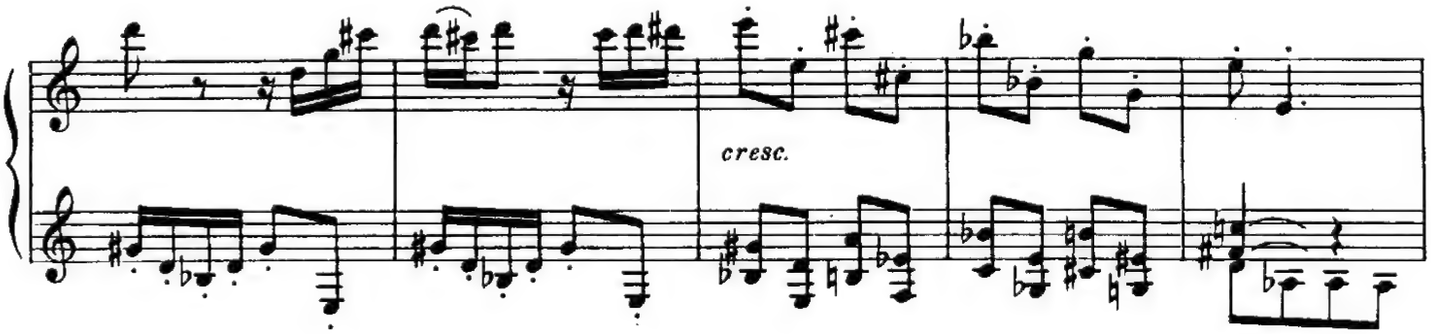


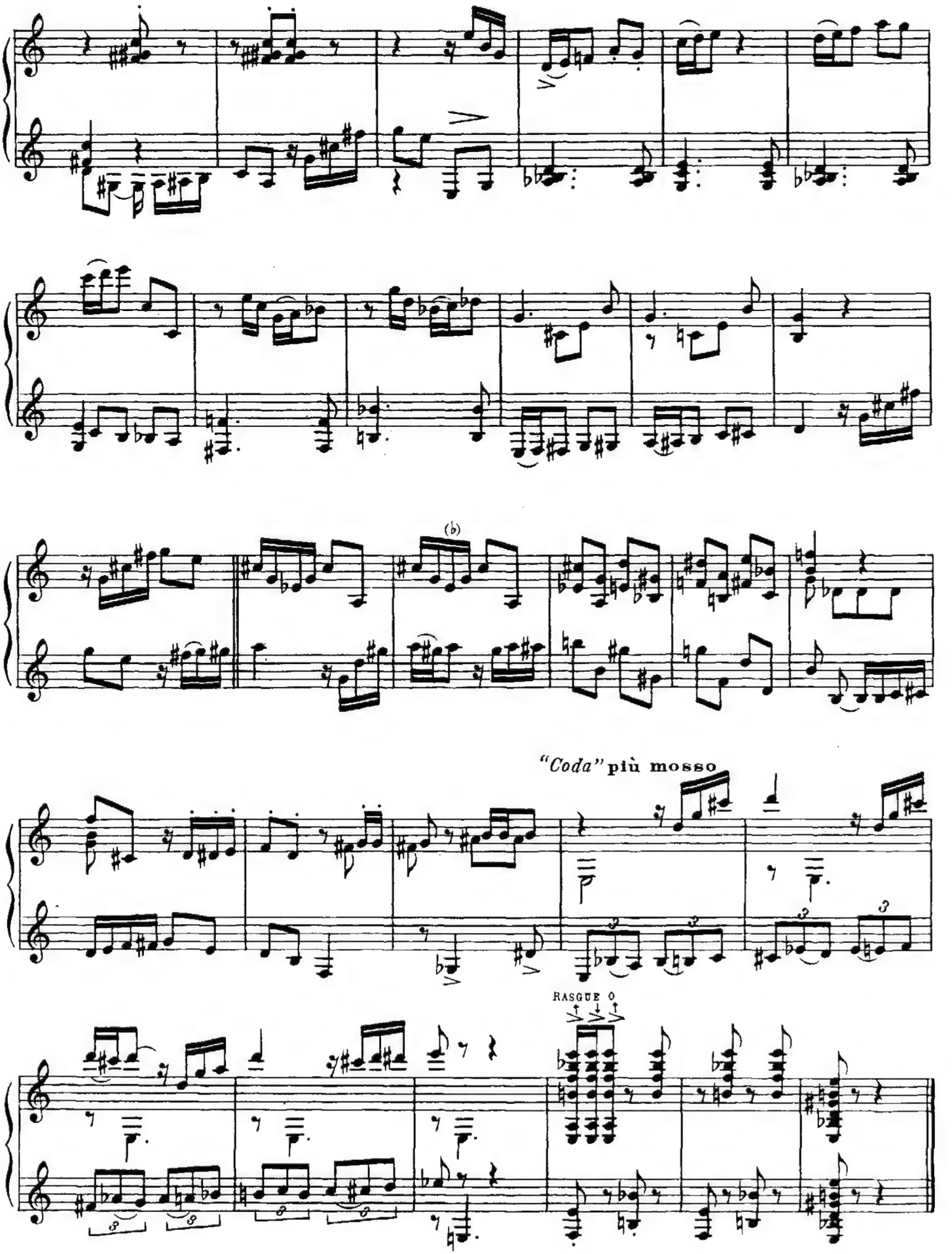




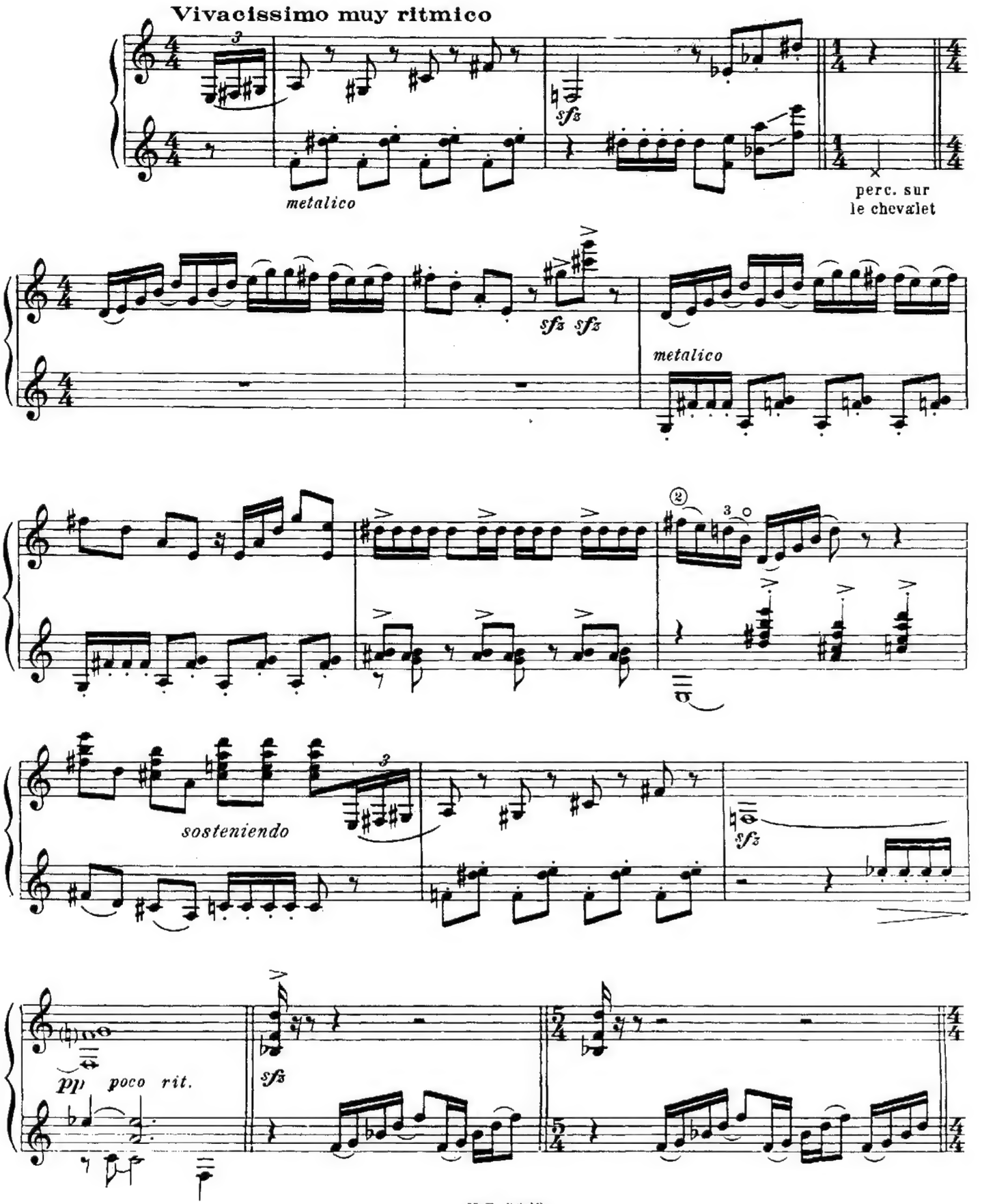
Allegro vivace

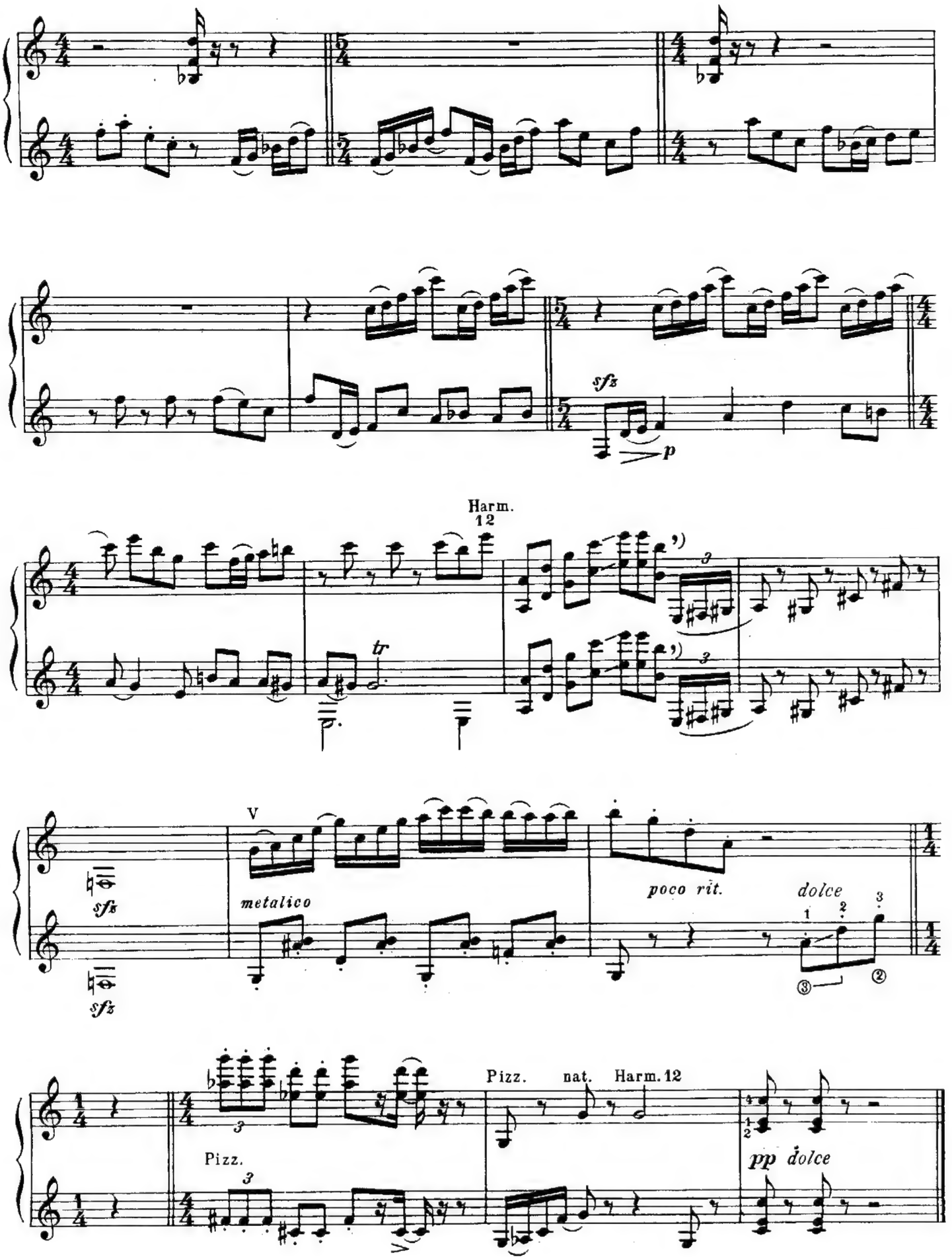




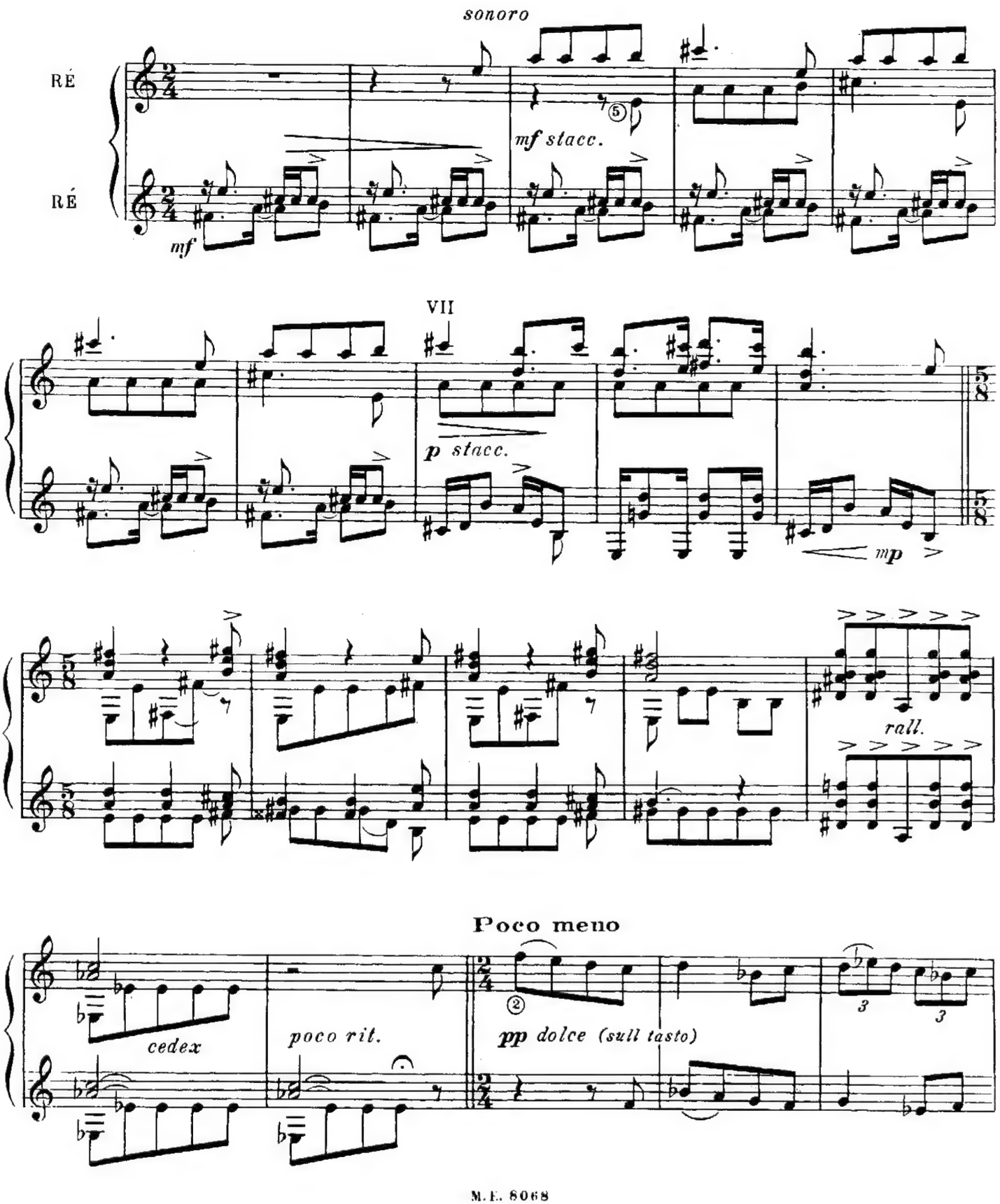

(b)
"Coda" più mosso
RASGUE O

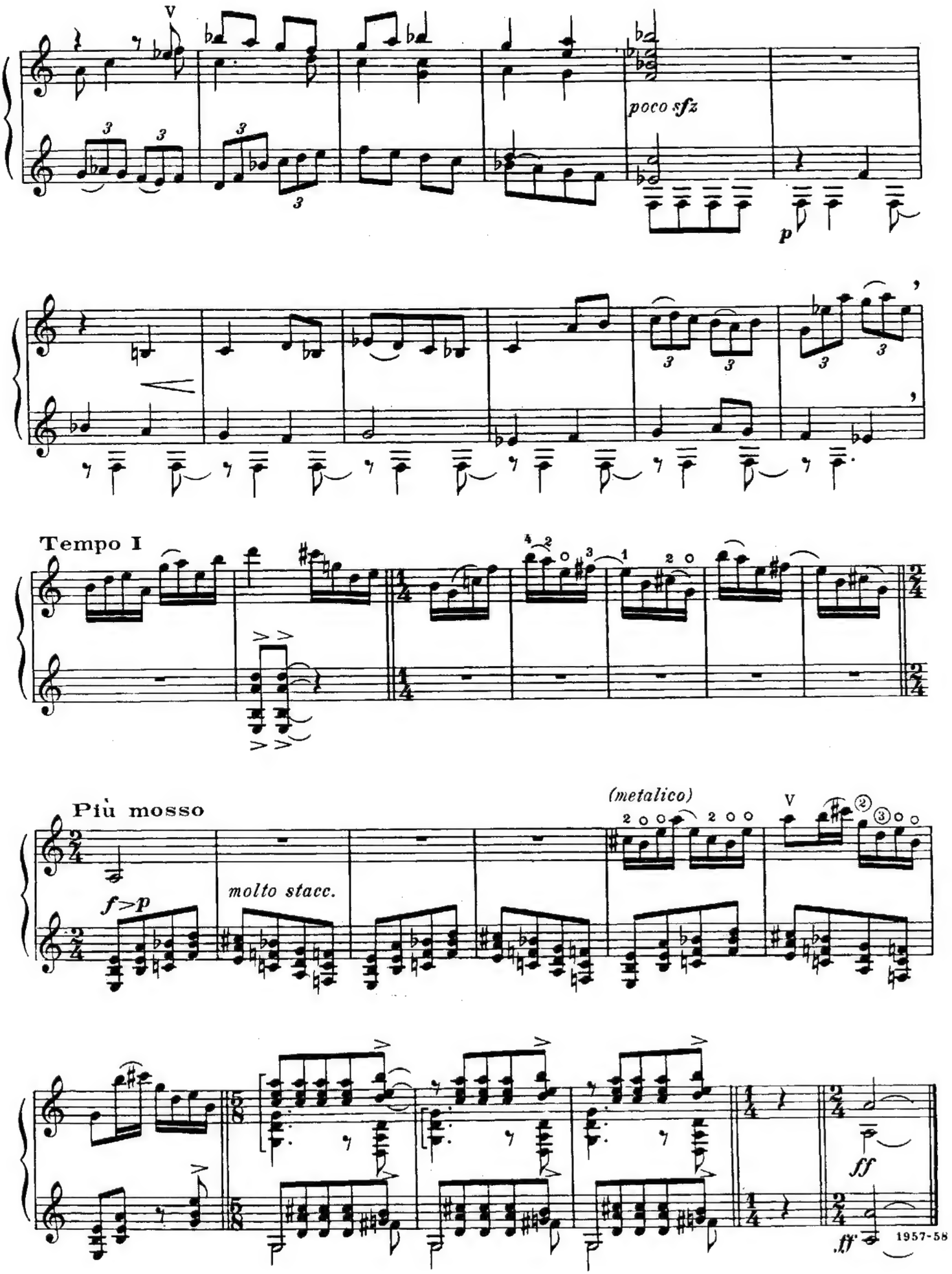
III


Vivacissimo muy ritmico
metalico
perc. sur
le chevalet
metalico
sosteniendo
pp poco rit.


sfz
p
Harm.
12
tr
V
sfz
metalico
poco rit.
dolce
Pizz.
nat.
Harm. 12
Pizz.
pp dolce

IV


sonoro
RÉ
RÉ
mf
mf stacc.
VII
p stacc.
mp
rall.
Poco meno
cedex
poco rit.
pp dolce (sull tasto)


poco sfz
p
Tempo I
Più mosso
molto stacc.
f>p
(metalico)
ff
ff
1957-58

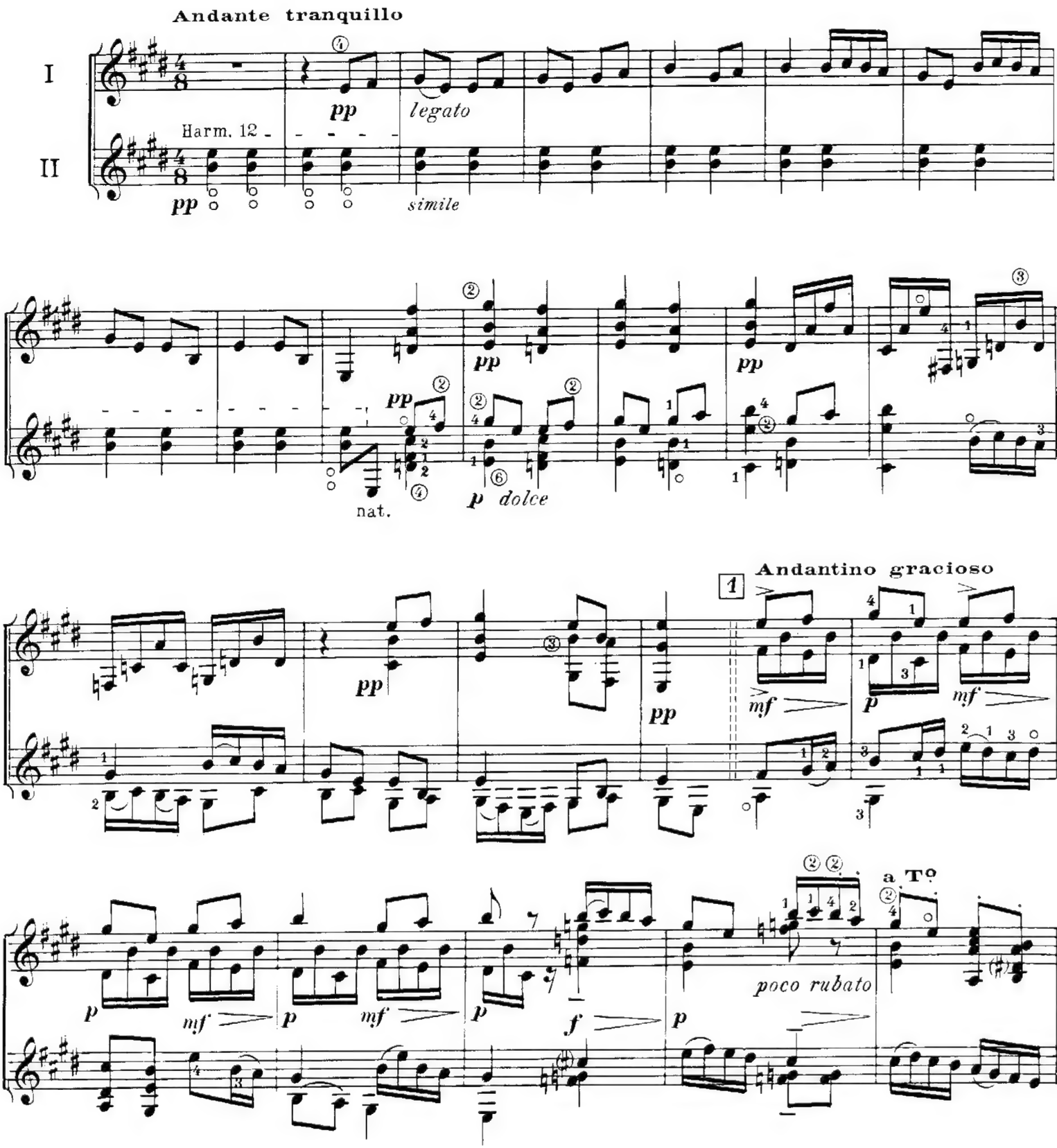
OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Constituerait contrefaçon
(Code Pénal, Art. 425)

MICROPIEZAS

pour deux Guitares

Leo BROUWER
(1958)

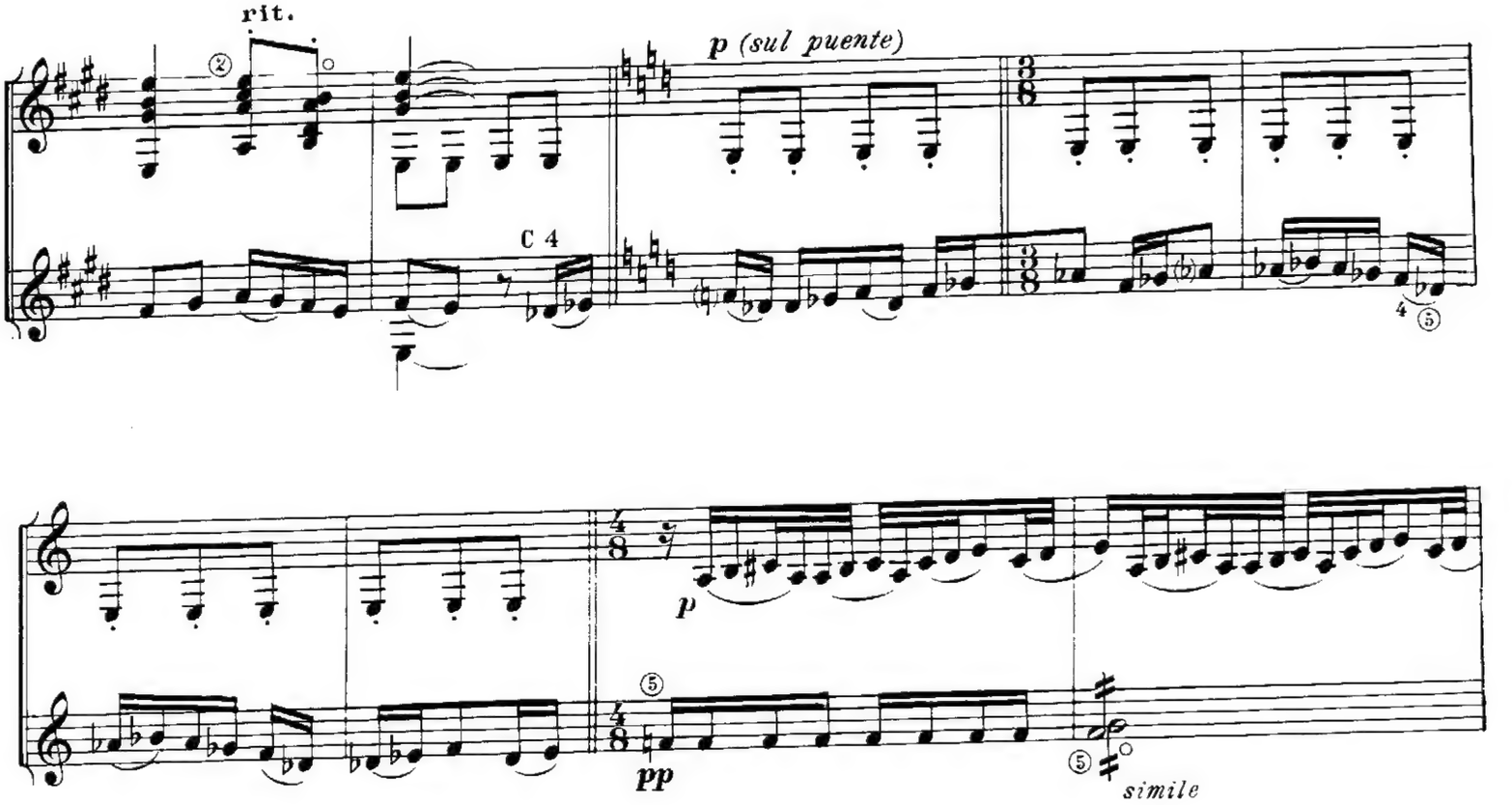
Nº 5



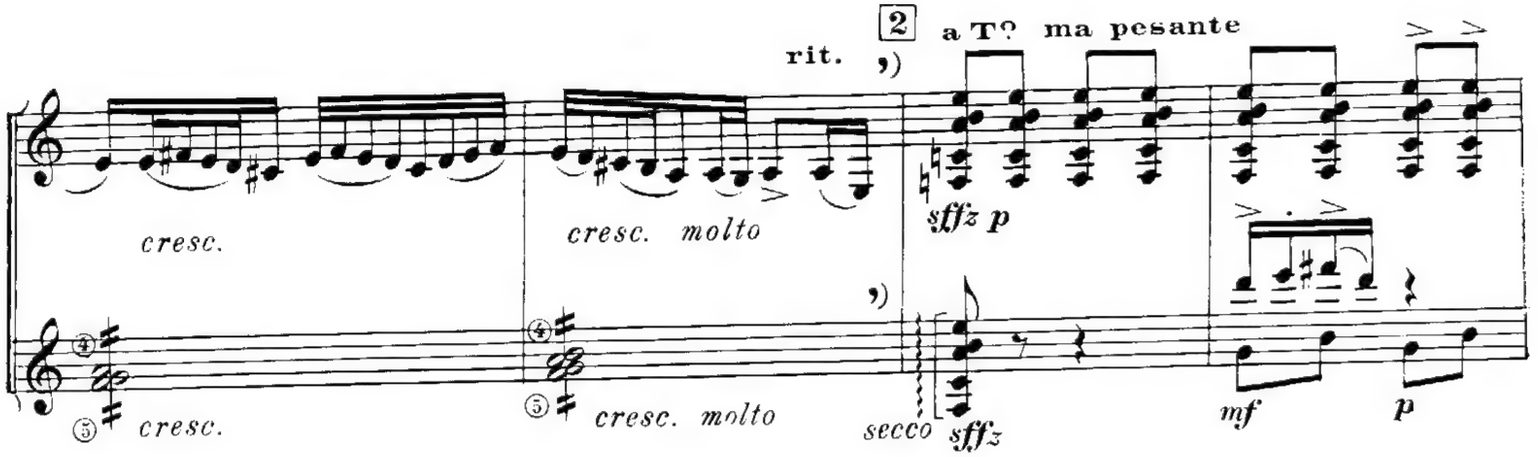
© 1985 by EDITIONS MAX ESCHIG
215, rue du Faubourg St Honoré - 75008 PARIS

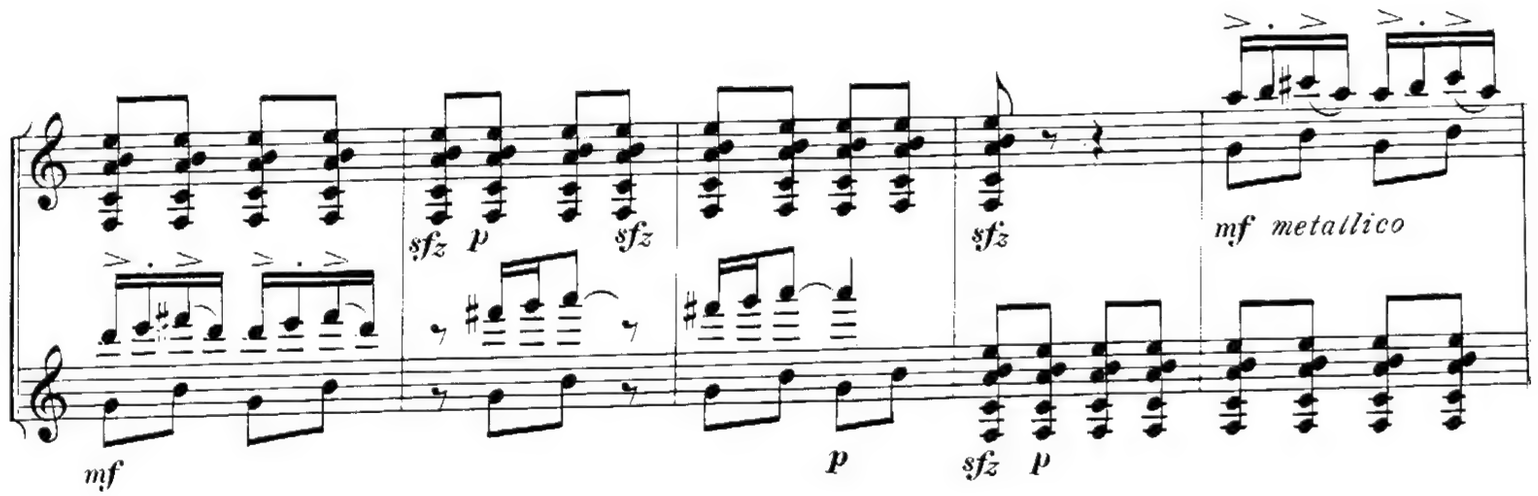
M. E. 8540

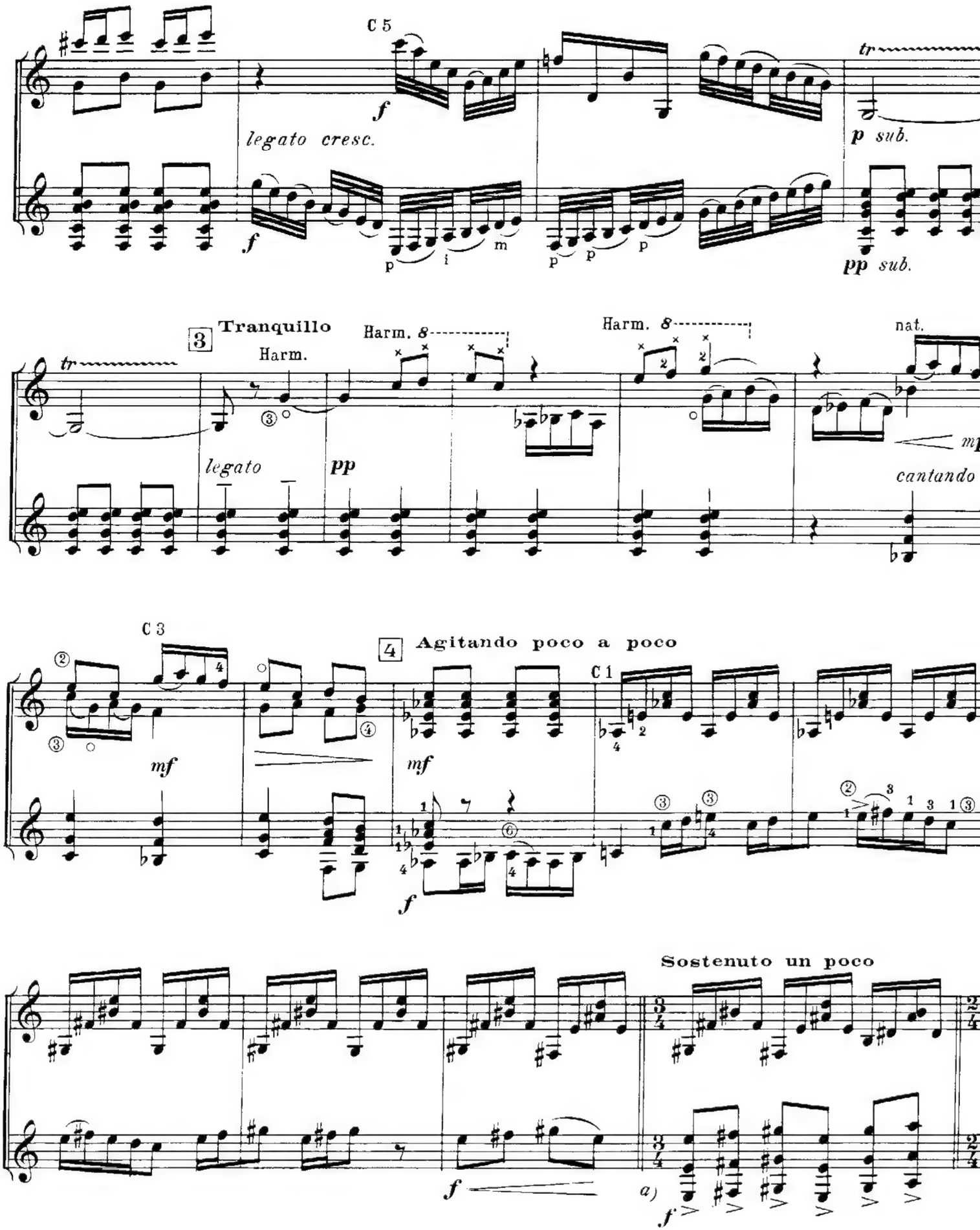
TOUS DROITS
RÉSERVÉS
POUR TOUS PAYS


rit.
p (sul puente)
C 4

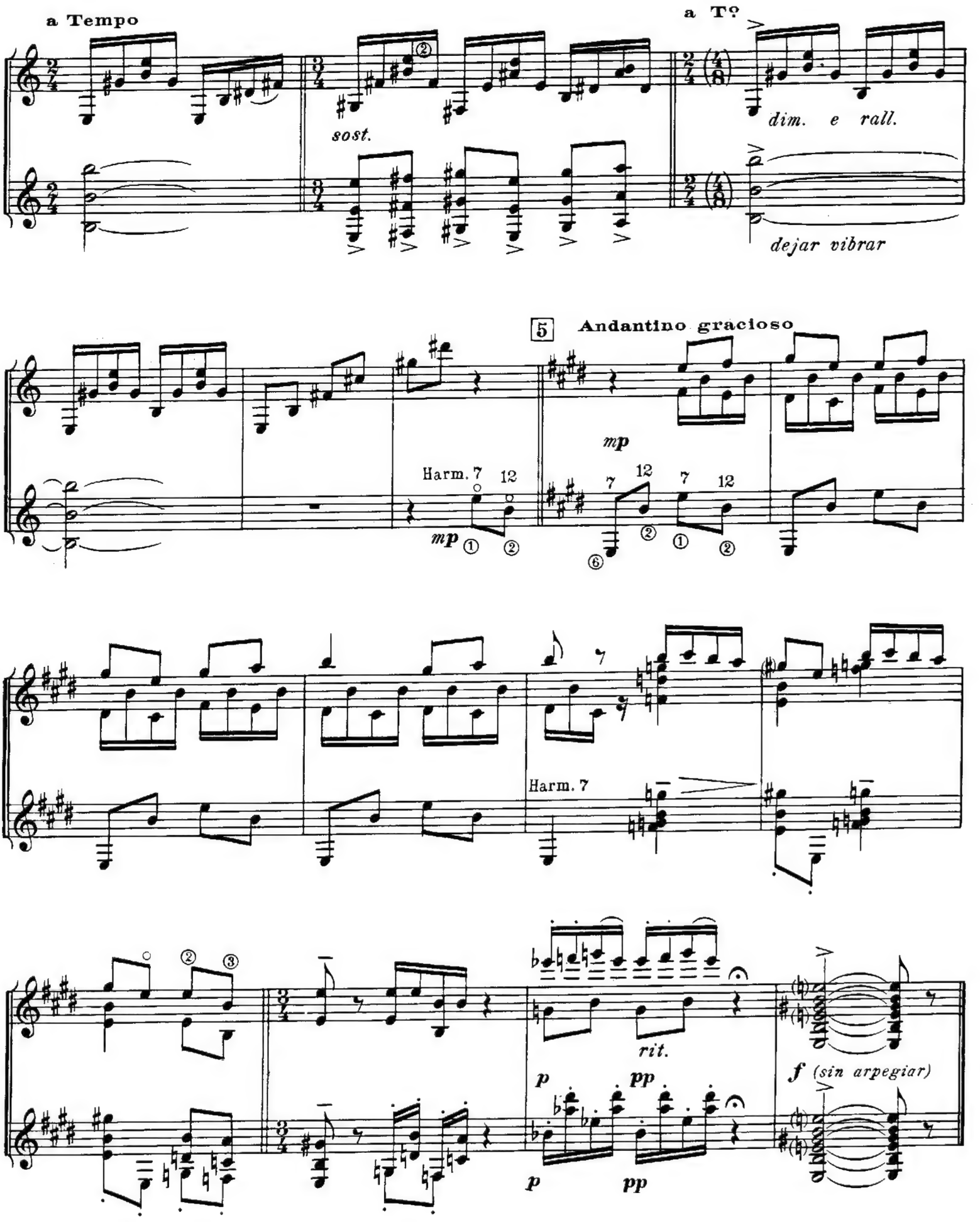
p
pp
simile


rit.
2
a T° ma pesante
cresc.
cresc. molto
sffz p
cresc.
cresc. molto
secco
sffz
mf
p


sfz p
sfz
sfz
mf metallico
mf
p
sfz p



a) 2º Guit. apoyando índice y anular: (sin arpegiar).

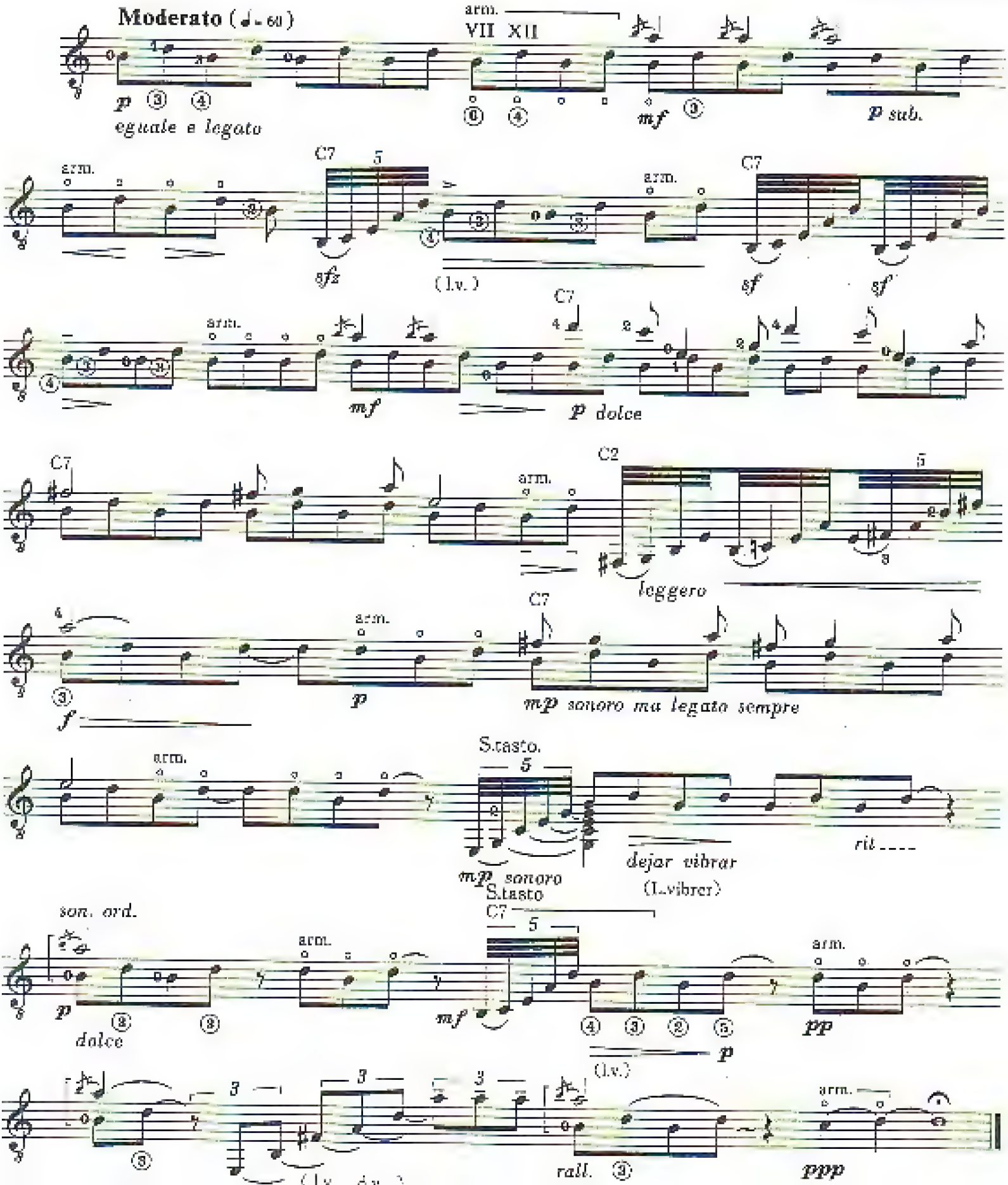


Imp. SFI 48 60 94 02

Germaine ROBERT, GRAV.

No. 1 "Desde que el alba quiso ser alba, toda eres madre"*)

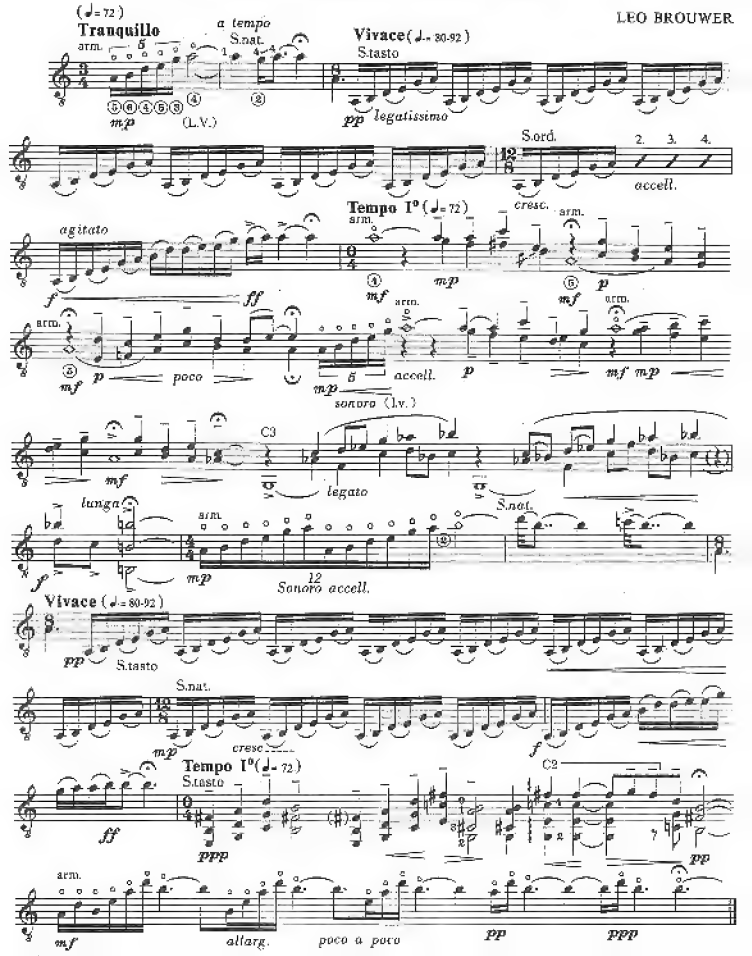
LEO BROUWER



a Ichiro Suzuki

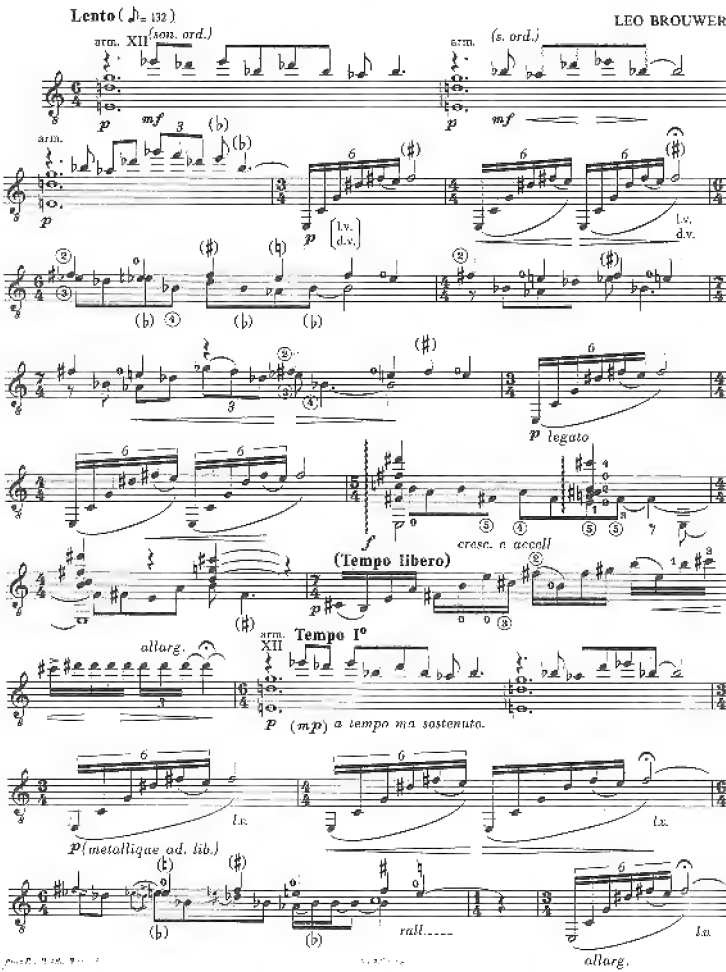
No. 2 - "Tristes hombres si no mueren de amores'

LEO BROUWER



a mi esposa Cristina

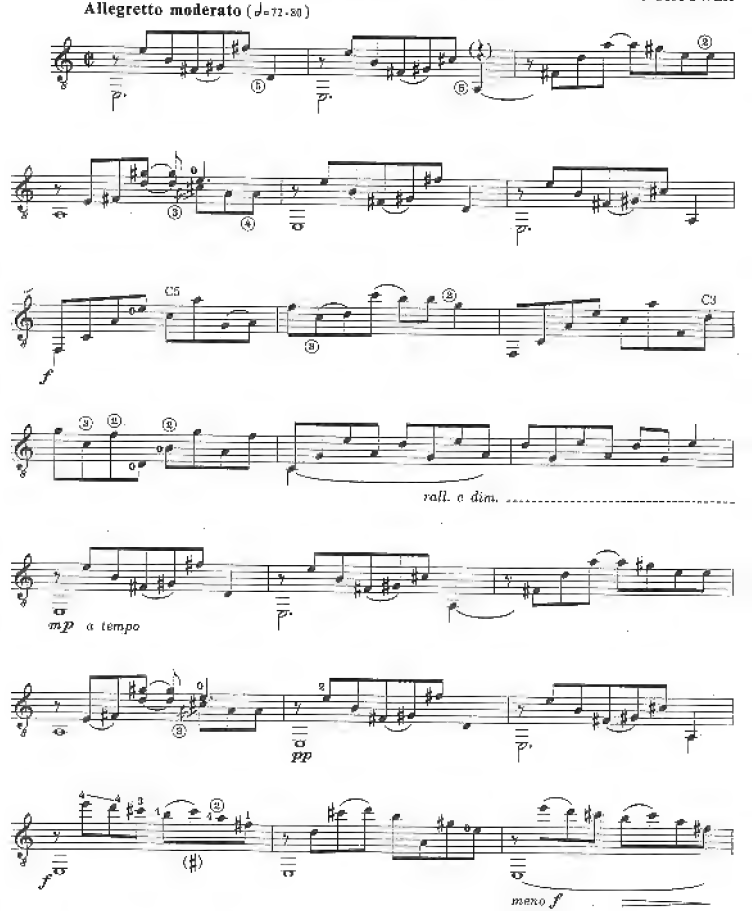
No. 3 "Alrededor de tu piel, ato y desato la mia"

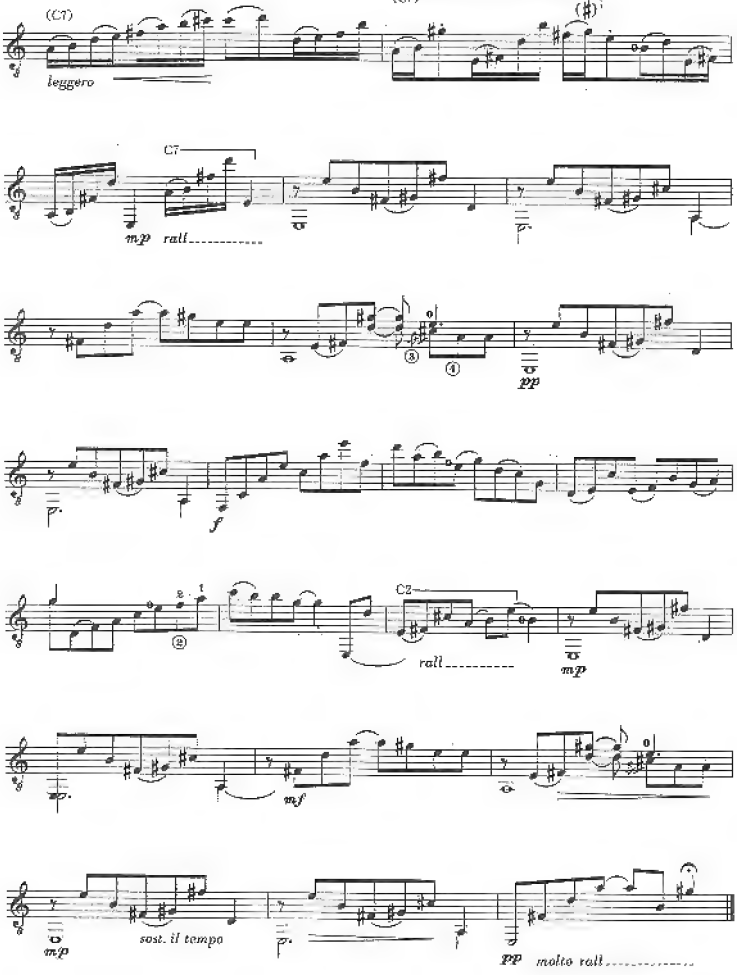


a Eli Kassner

No. 4 "Rié, que todo rié: que todo es madre leve"

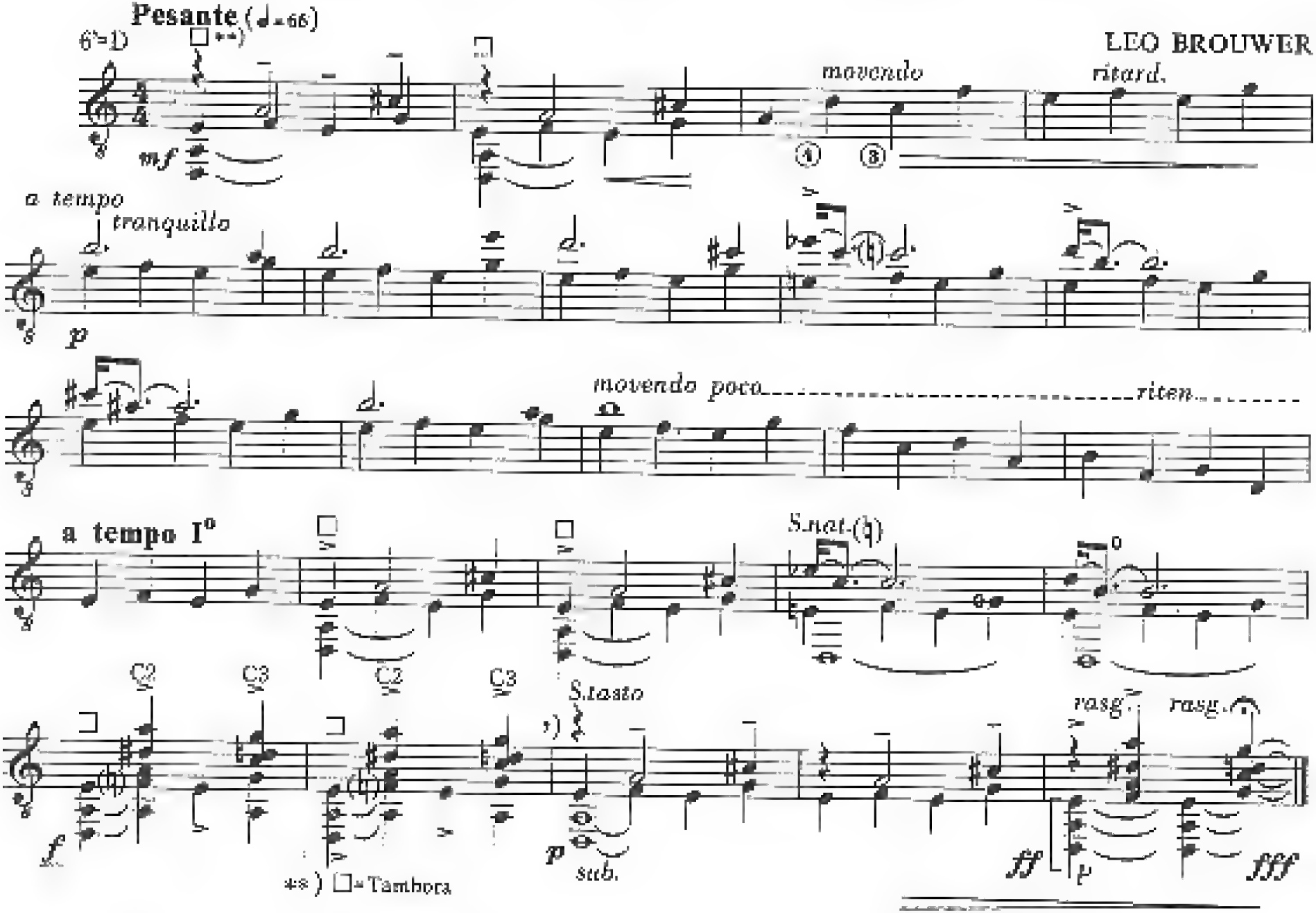
LEO BROUWER




(C7)
leggero
(C7)
C7
mp rall
pp
f
C2
rall
mp
mf
mp
sost. il tempo
pp molto rall

a mi esposa Cristina

No. 5 "Me cogiste el corazón y hoy precipitas su vuelo"

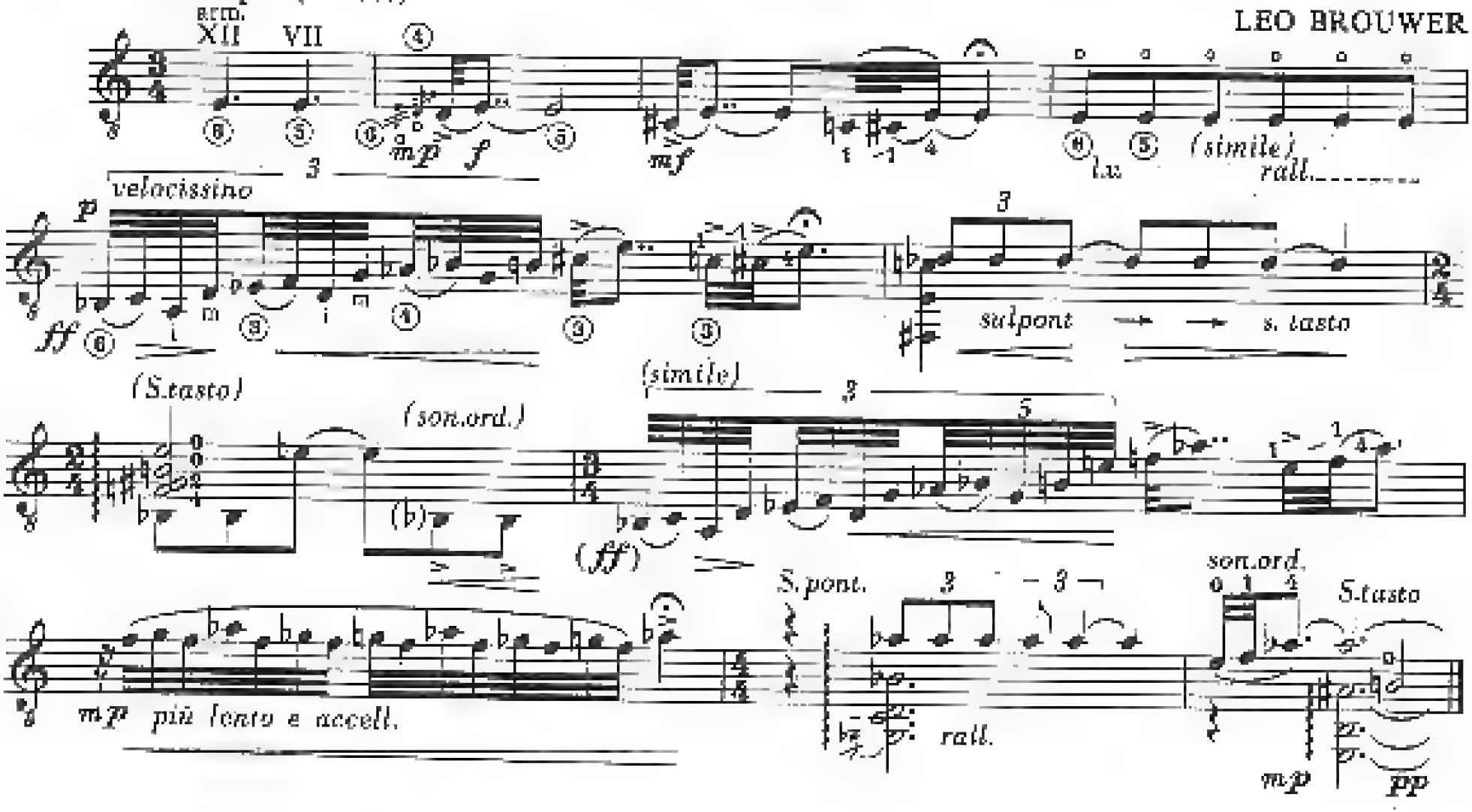


a Paul Century

No.6 "Llegó con trés heridas: la del amor, la de la muerte, la de la vita"

Poetique (♩ = 48-50)

LEO BROUWER



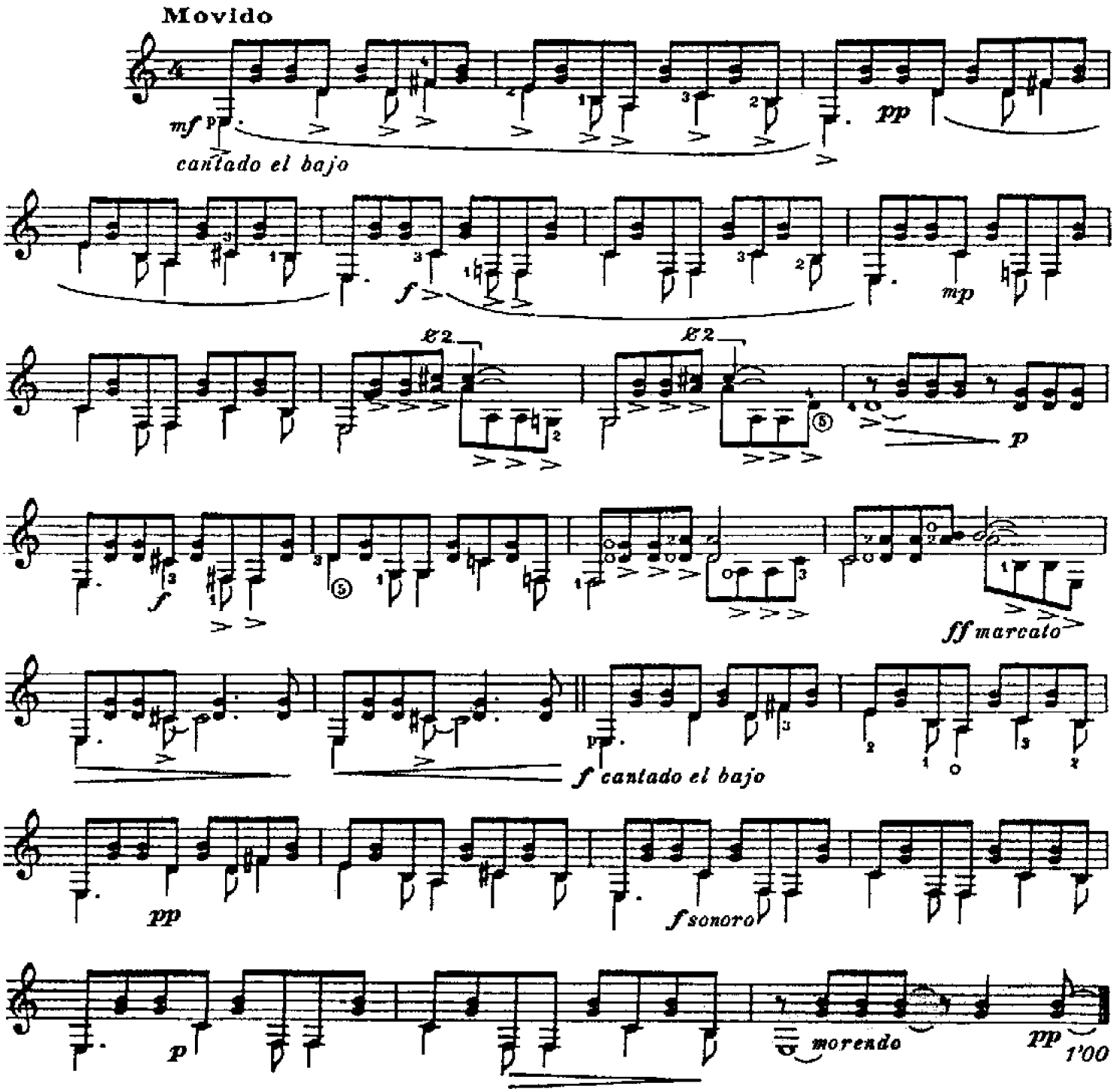
ETUDES SIMPLES

(ESTUDIOS SENCILLOS)

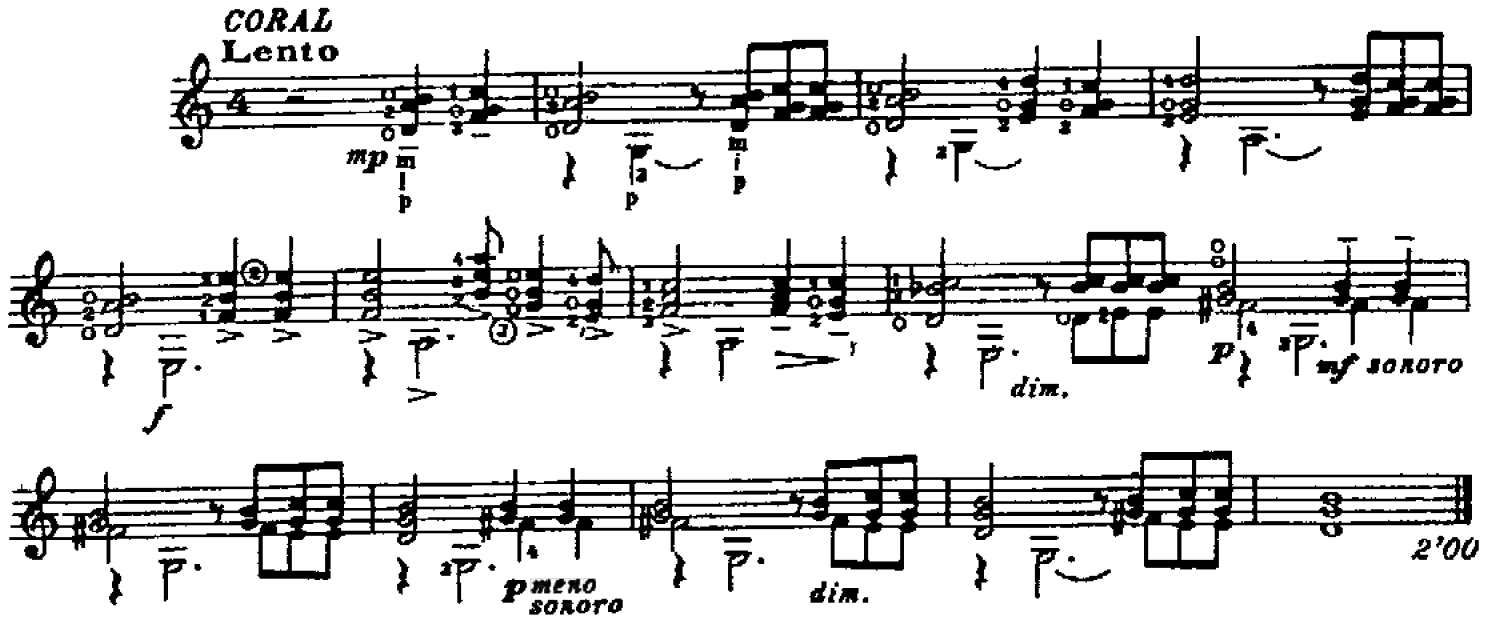
Durée totale : 6'25

Leo BROUWER

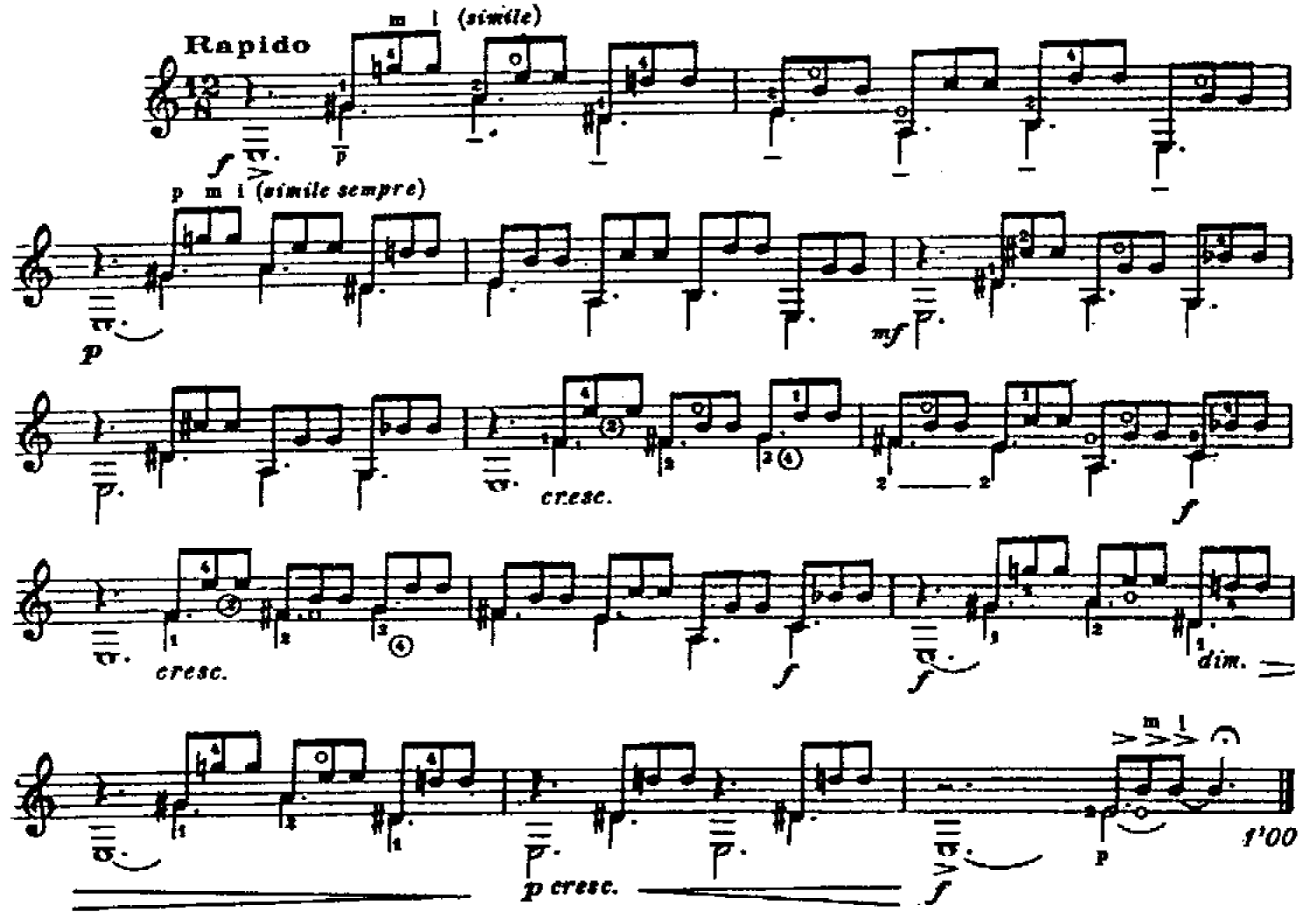
I



II

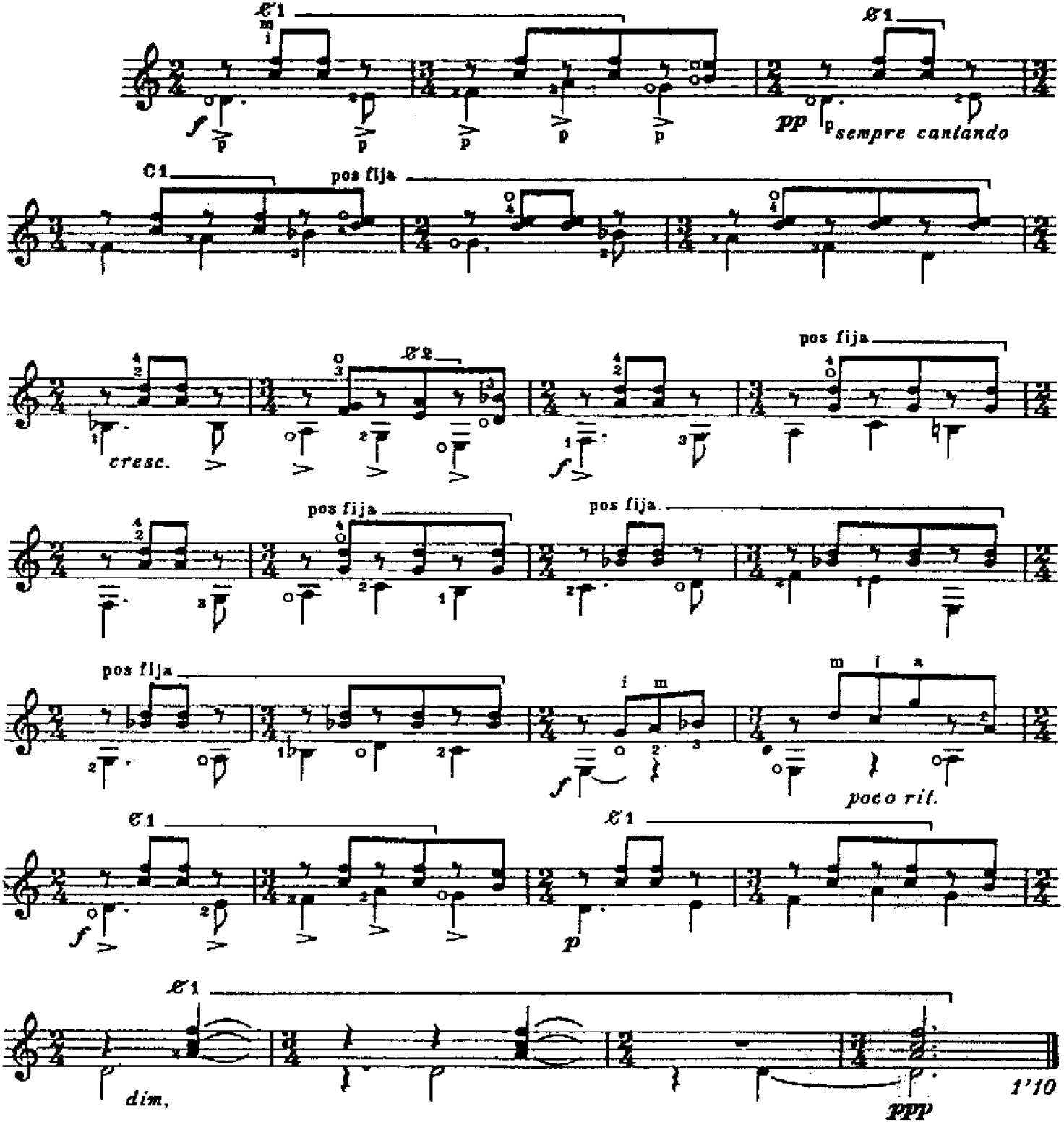

CORAL
Lento
mp
dim.
p
mf sonoro
p meno sonoro
dim.
2'00

III

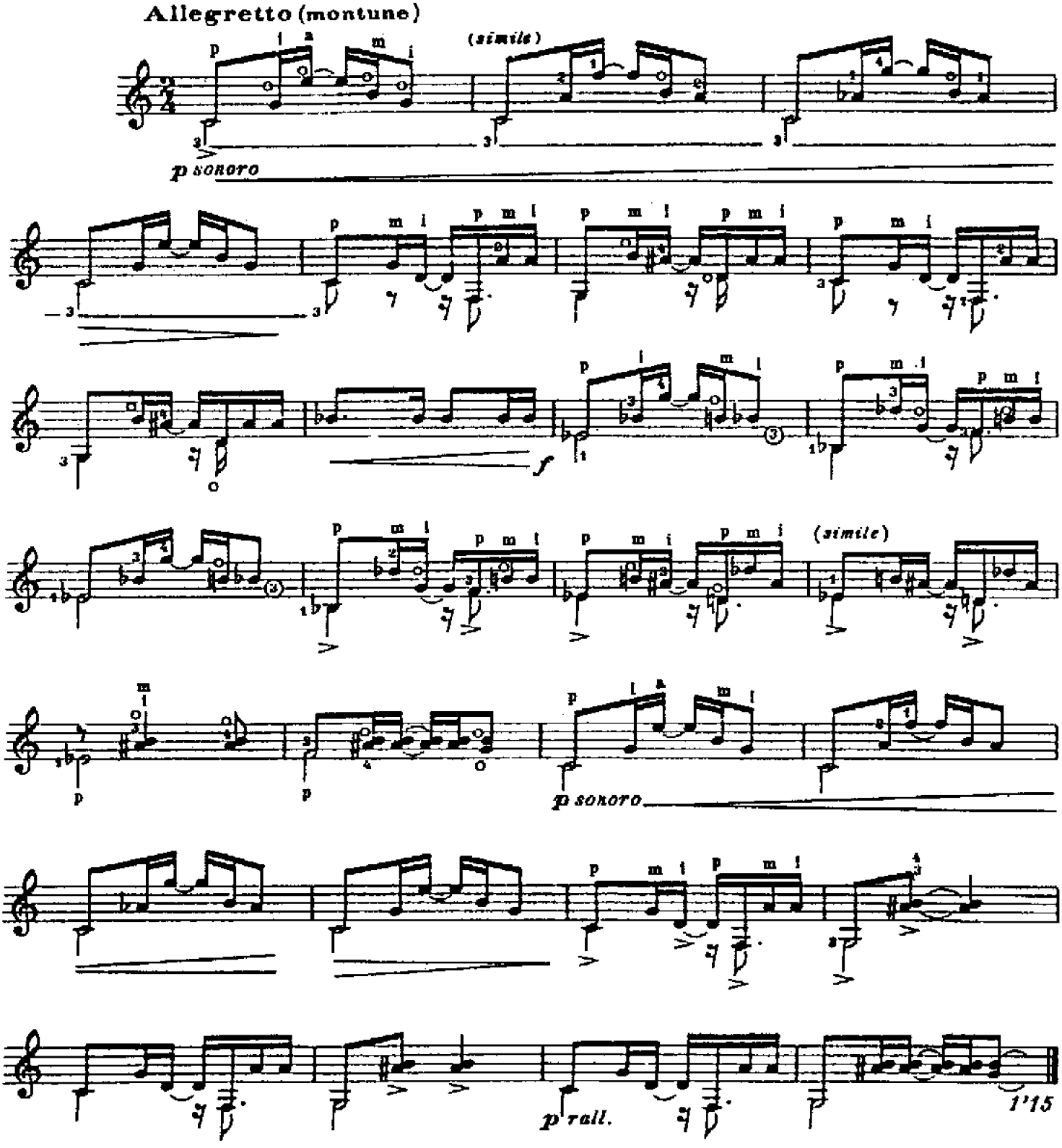

Rapido
m i (simile)
f
p m i (simile sempre)
p
mf
cresc.
f
cresc.
f
f
dim.
m i
1'00
p cresc.
f
p

VI

Comodo (Allegretto)



V


Allegretto (montune)
(simile)
p sonoro
f
(simile)
p sonoro
p rall.
1'15

Durée totale: 5'20

Cette étude peut admettre de nouvelles formules, par ex. :

EX.1 p i m a m i p a m i p etc.

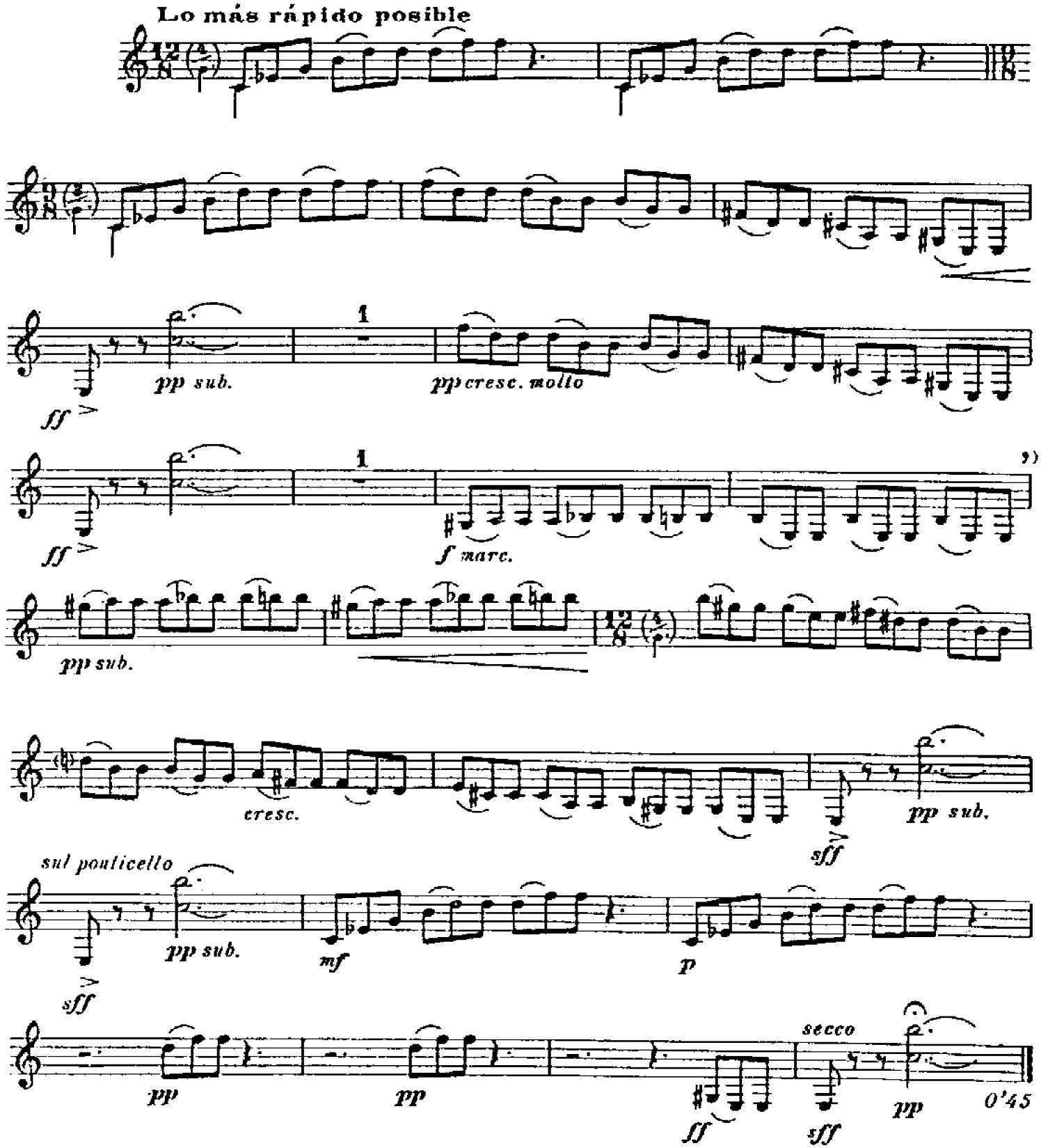
VI

p a m i a m i p a m i p p a m i a m i p a m i p

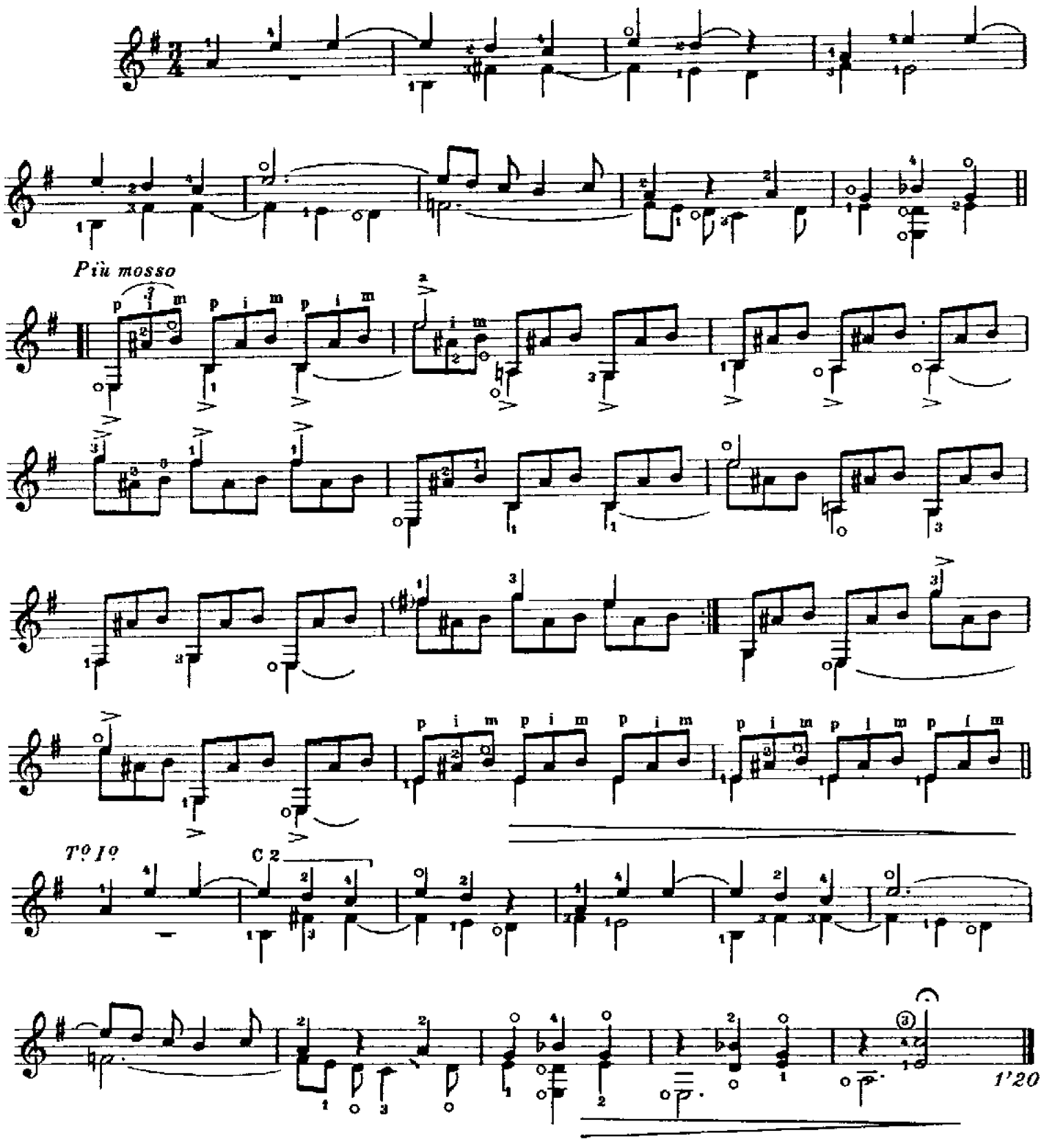
p a m i p a m i

f 1'25

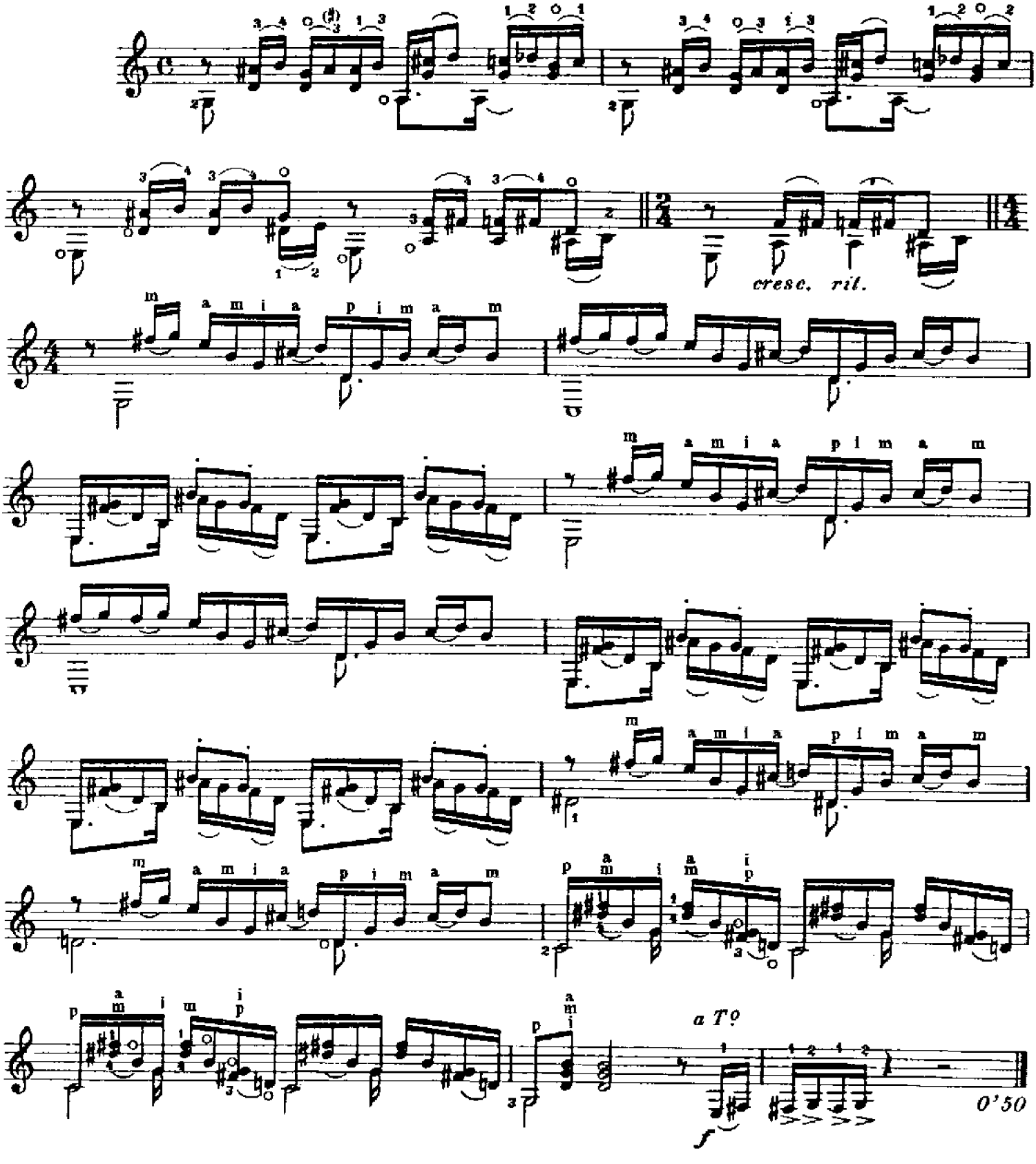
VII


Lo más rápido posible
pp sub.
pp cresc. molto
ff
f marc.
pp sub.
cresc.
sff
pp sub.
sul ponticello
pp sub.
mf
p
sff
pp
pp
secco
ff
sff
pp
0'45

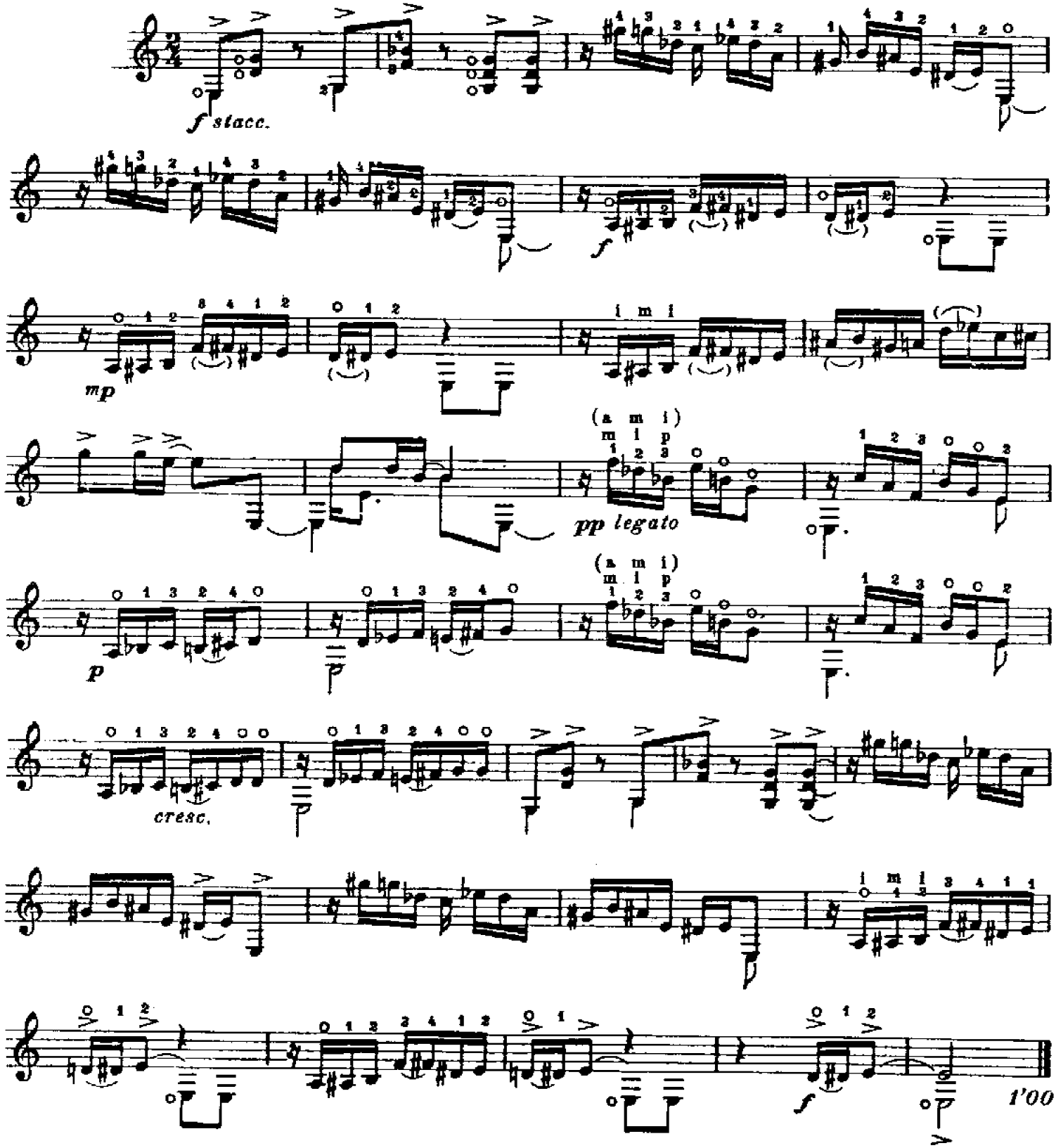
VIII



IX



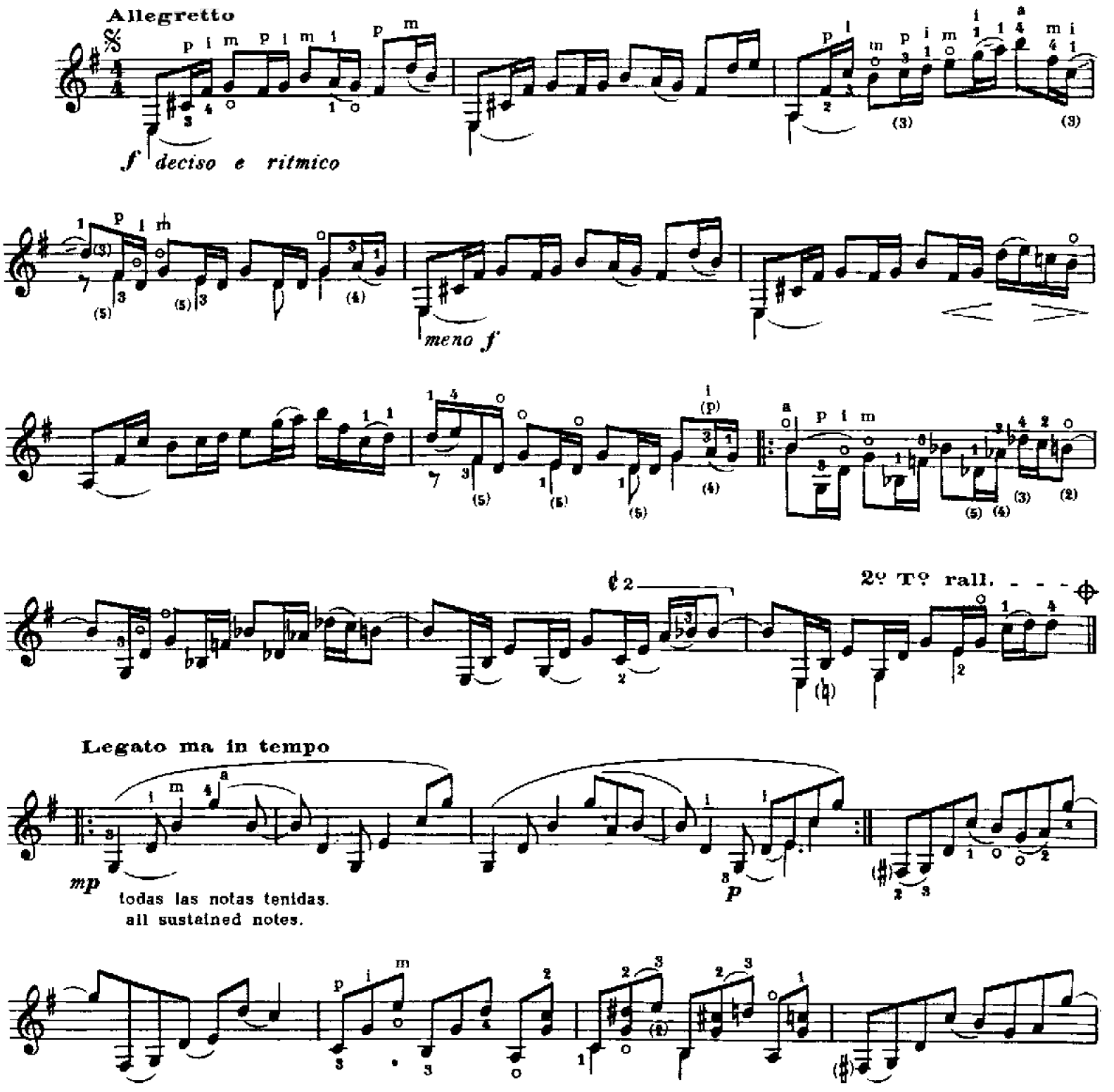
X

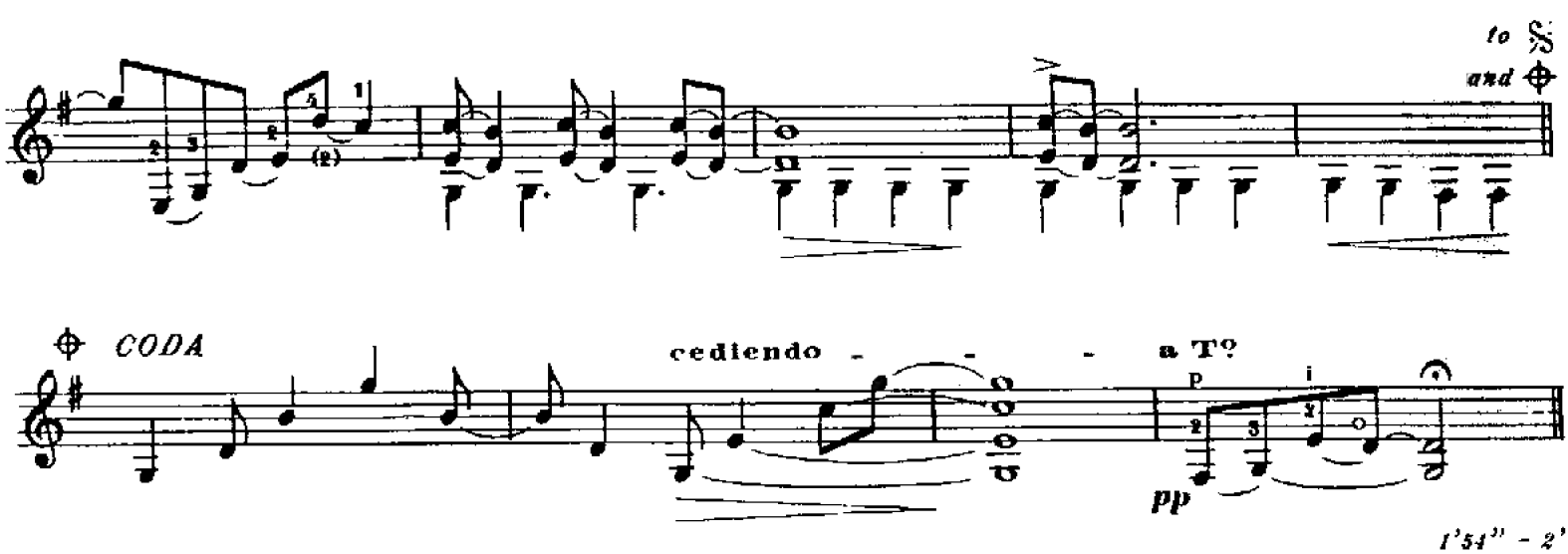


XI

Pour les llés et les positions fixés

(Para los ligados y las posiciones fijas)





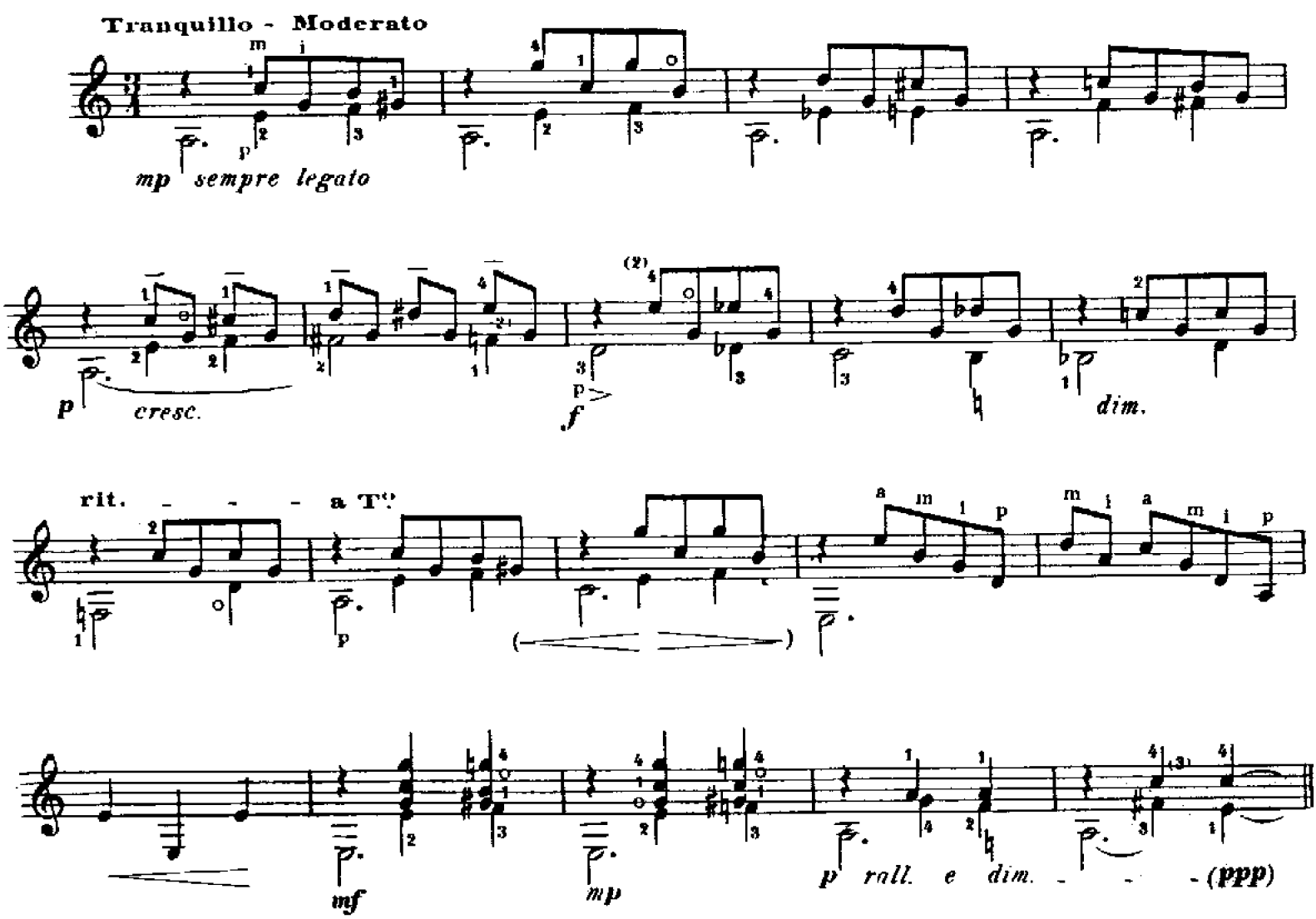
1'54" - 2'

XII

Pour les accords brisés en legato

(Para los acordes disueltos en legato)

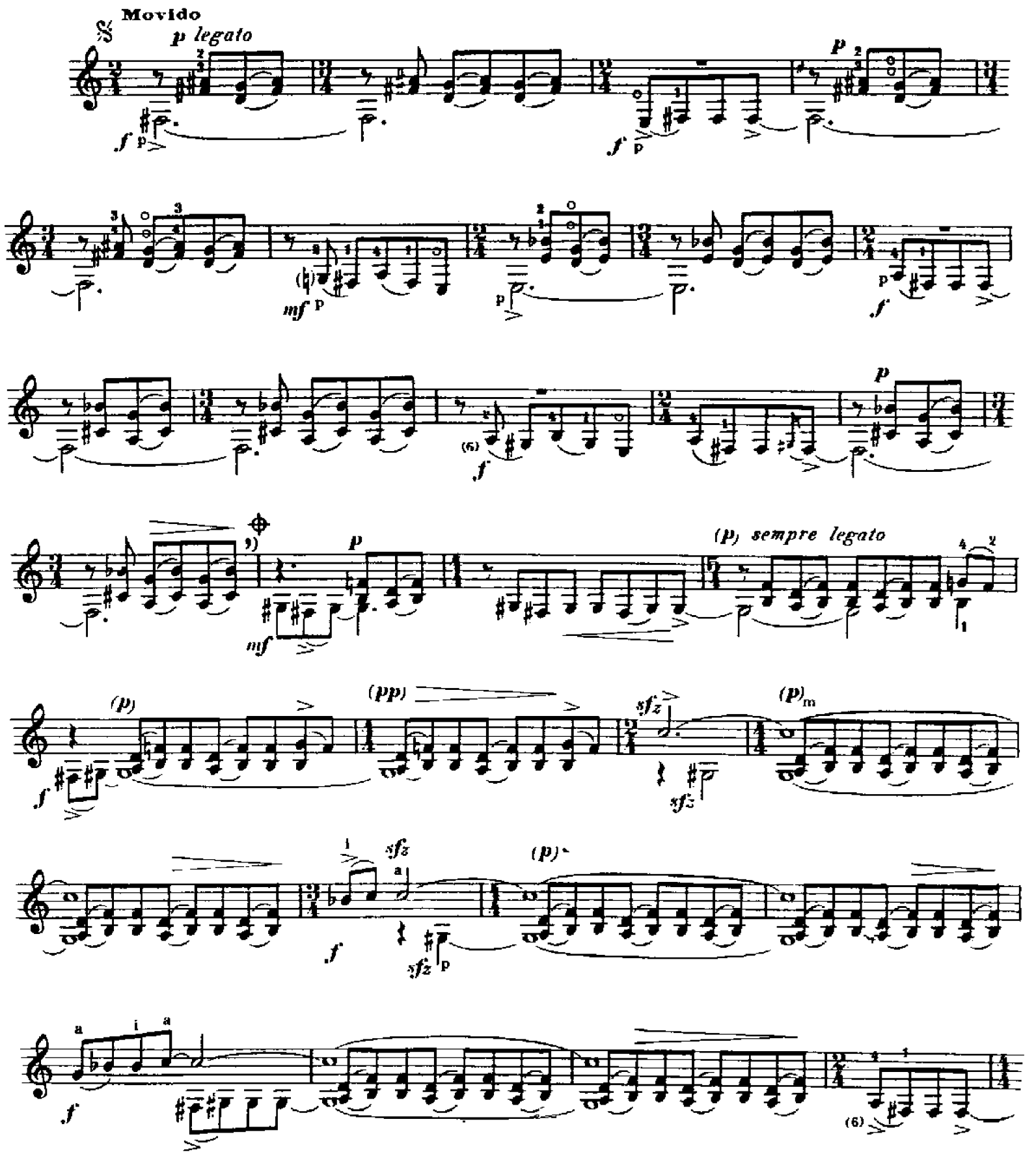
à Sharon PRYOR

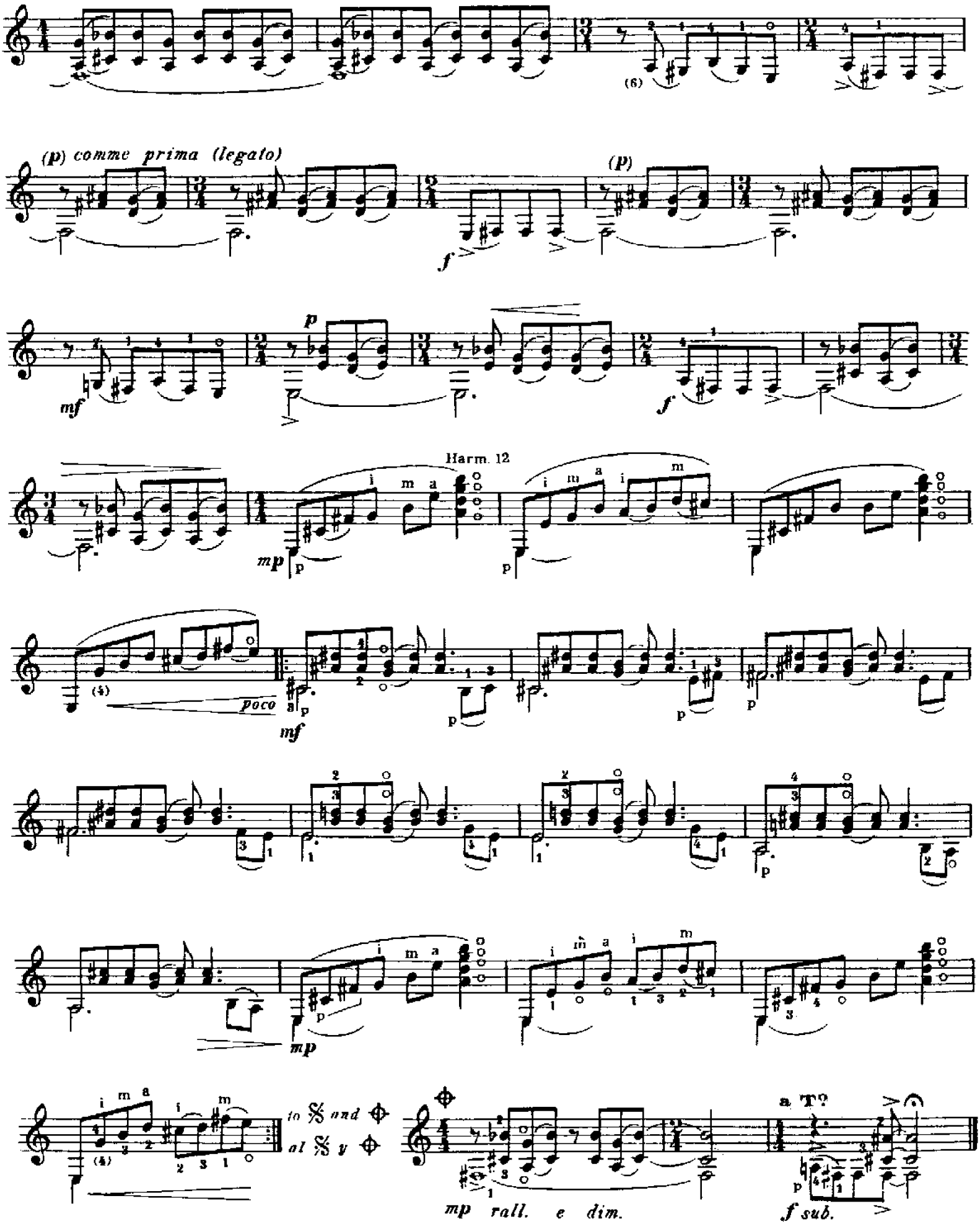


XIII

Pour les liés et les positions fixés

(Para los ligados y las posiciones fijas)

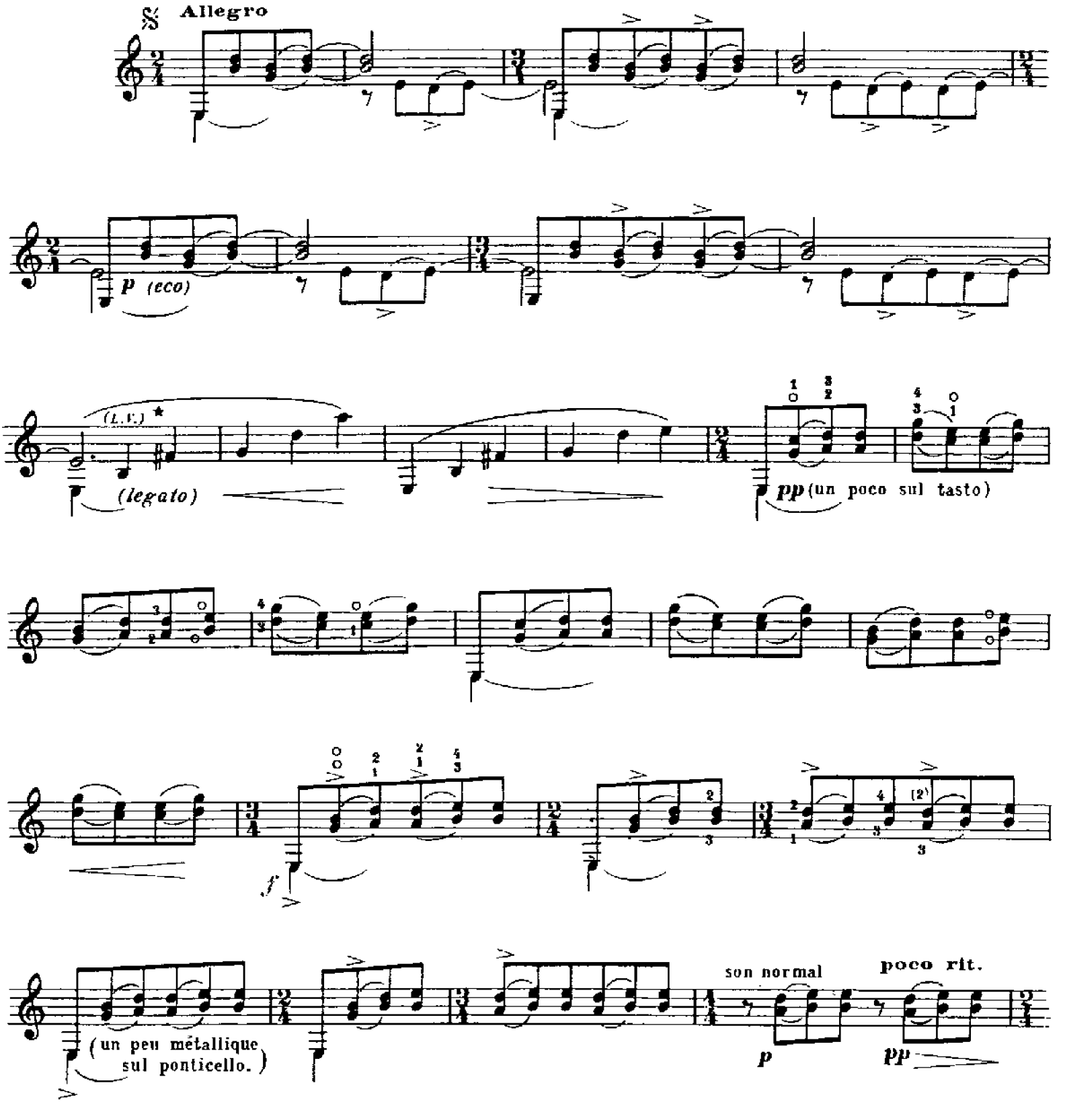



(p) comme prima (legato)
(p)
Harm. 12
poco
to 𝄋 and
al 𝄋 y
mp rall. e dim.
a T?
f sub.

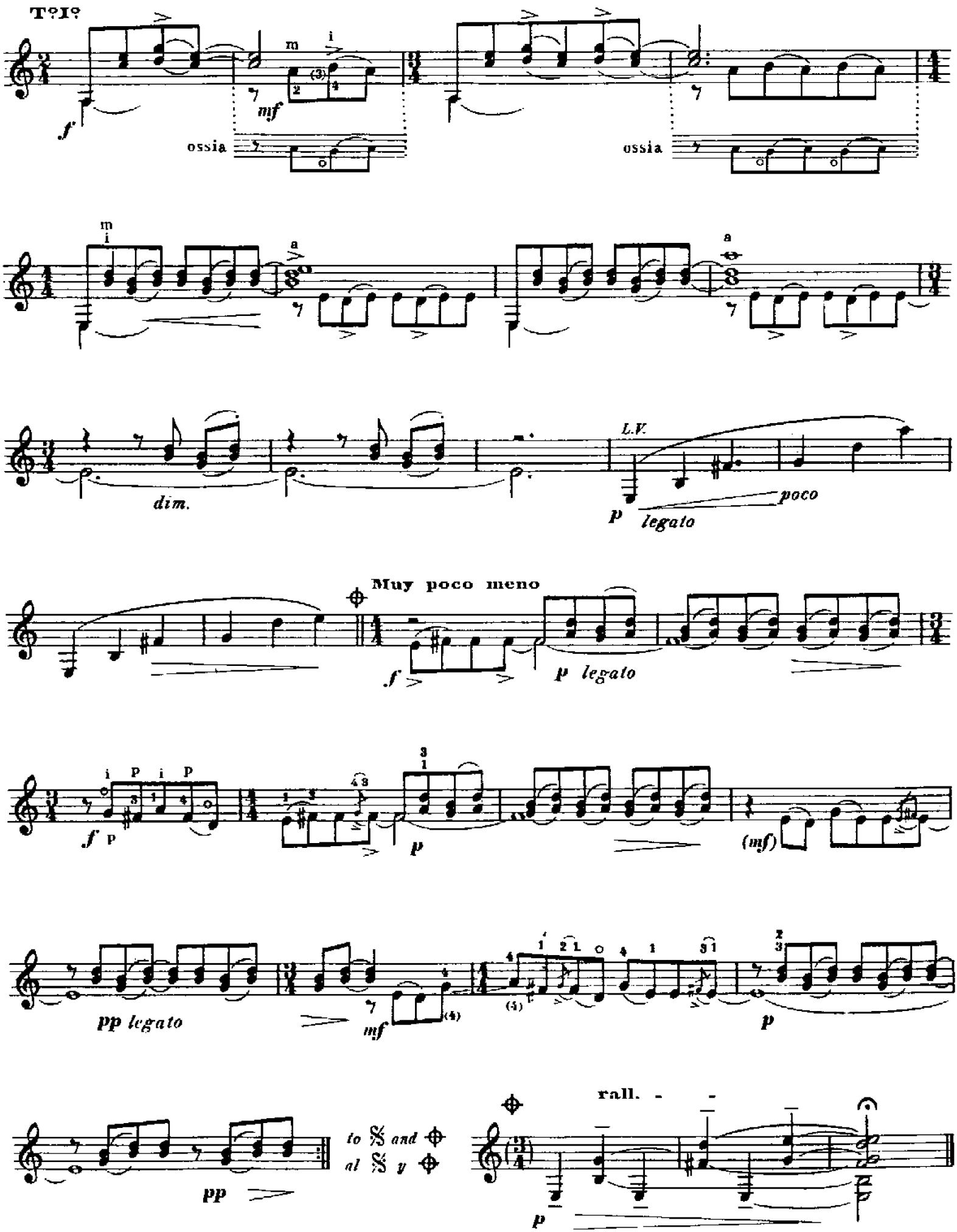
XIV

Pour les liés et le pouce

(Para los ligados y el pulgar)



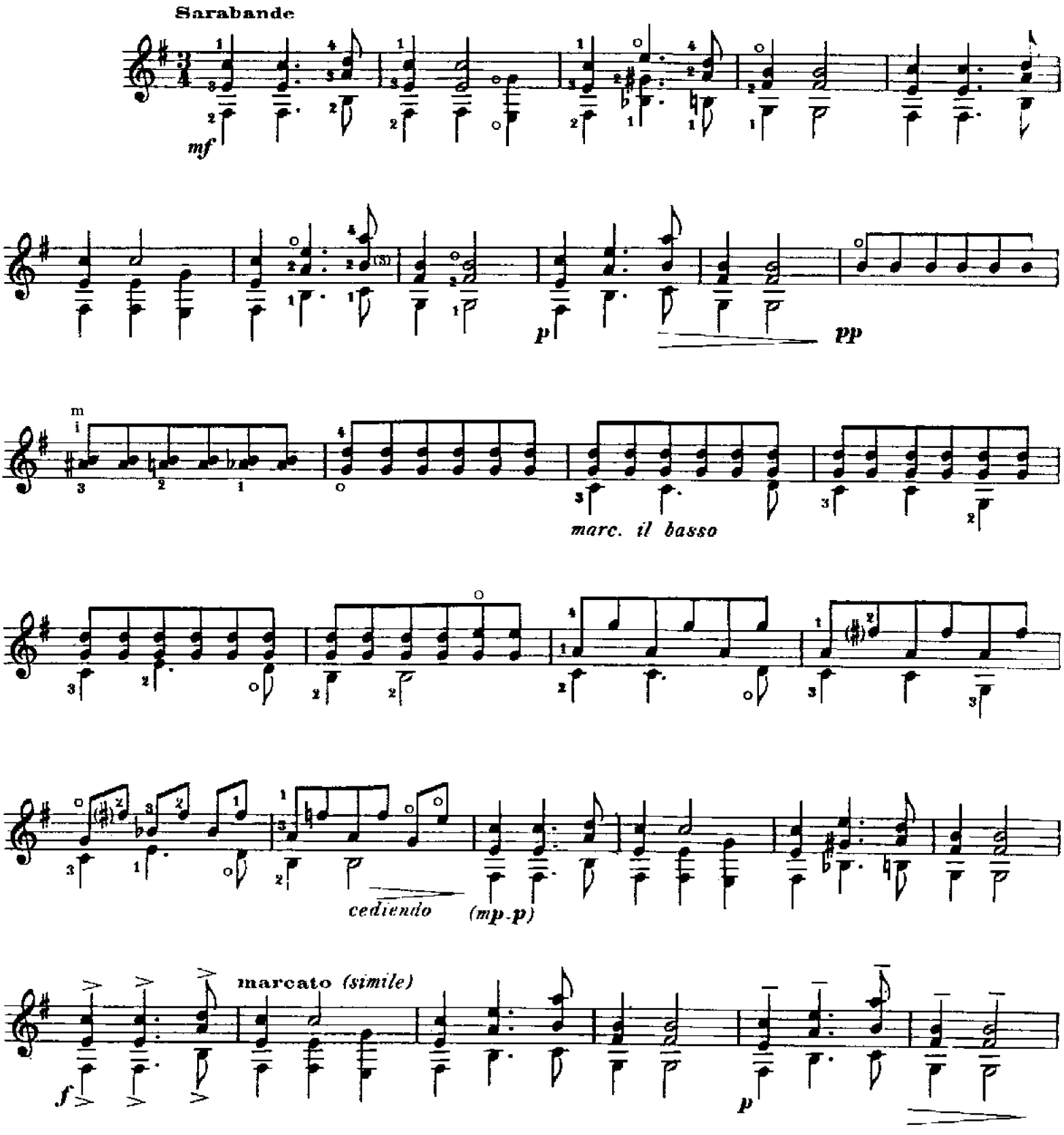
★ *L.V.* = Let vibrate _ Laissez vibrer _
Lascia vibrare _ Dejar vibrar .

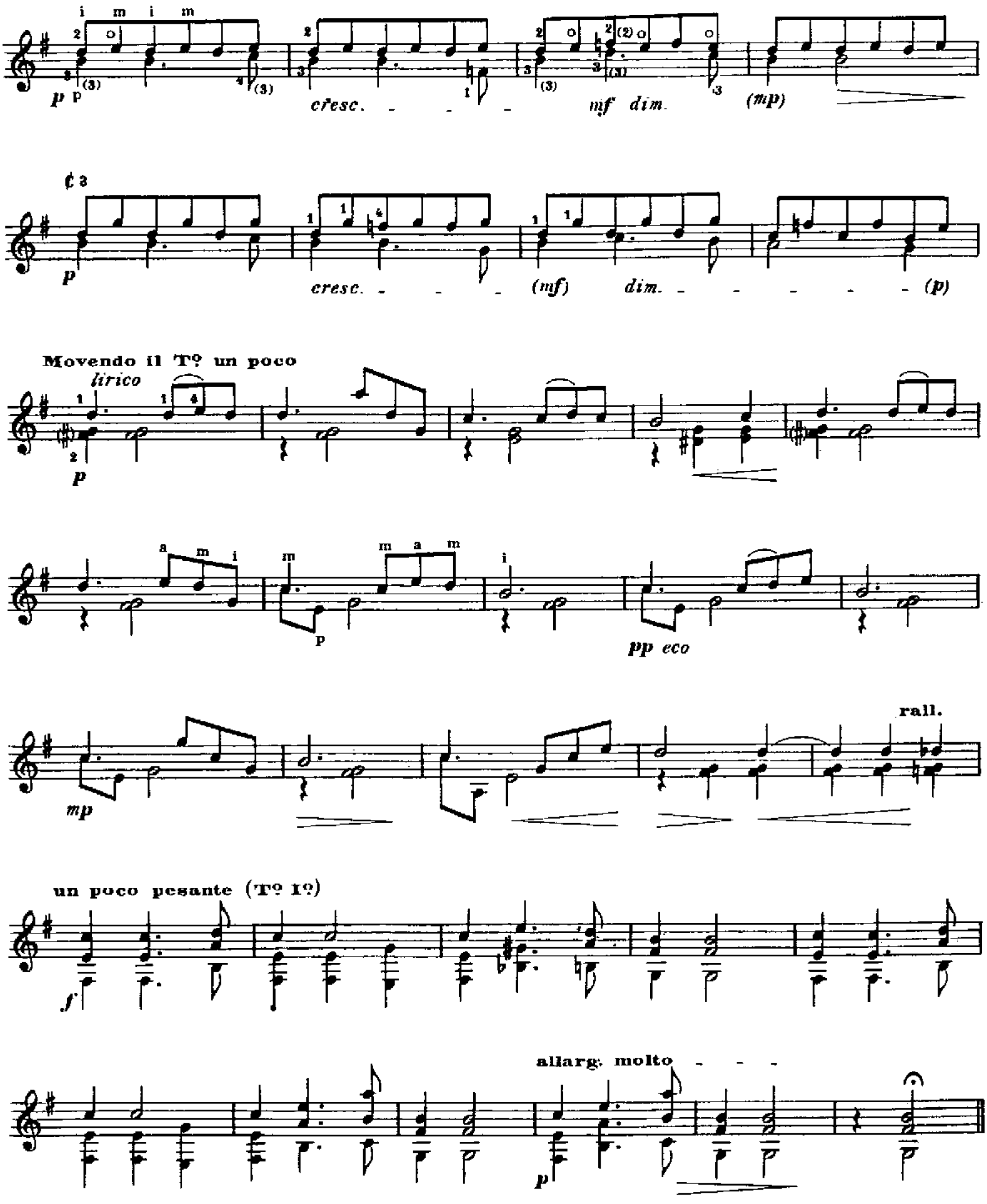

T?I?
ossia
ossia
dim.
L.V.
poco
legato
Muy poco meno
legato
(mf)
pp legato
to 𝄋 and ⊕
al 𝄋 y ⊕
rall. - -

XV

Pour les accords de trois sons

(Para los acordes de tres notas)



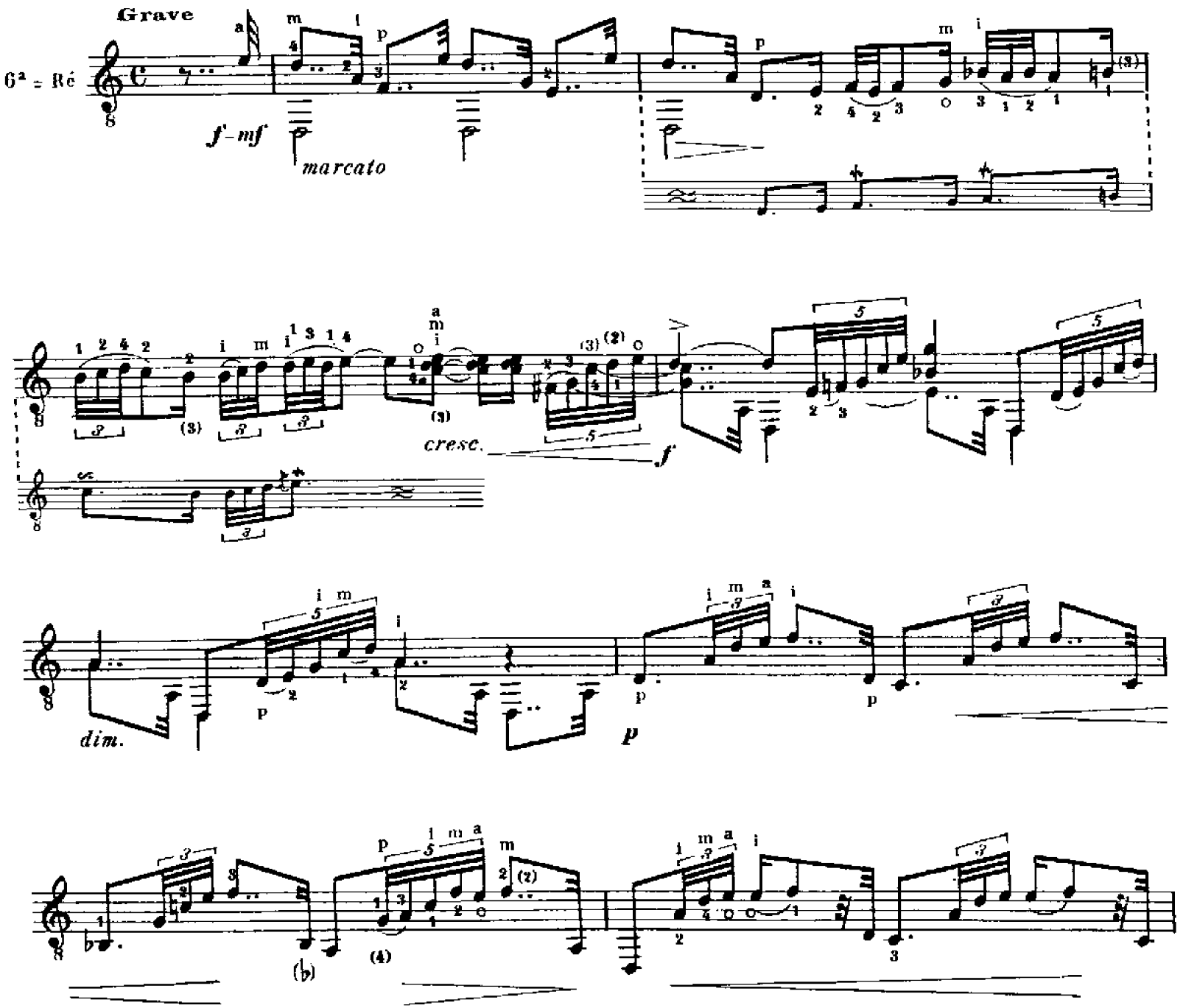

i m i m
p p
cresc.
mf dim.
(mp)
¢ 3
p
cresc.
(mf)
dim.
(p)
Movendo il Tº un poco
lirico
p
a m i
m
m a m
i
p
pp eco
rall.
mp
un poco pesante (Tº Iº)
f
allarg. molto
p

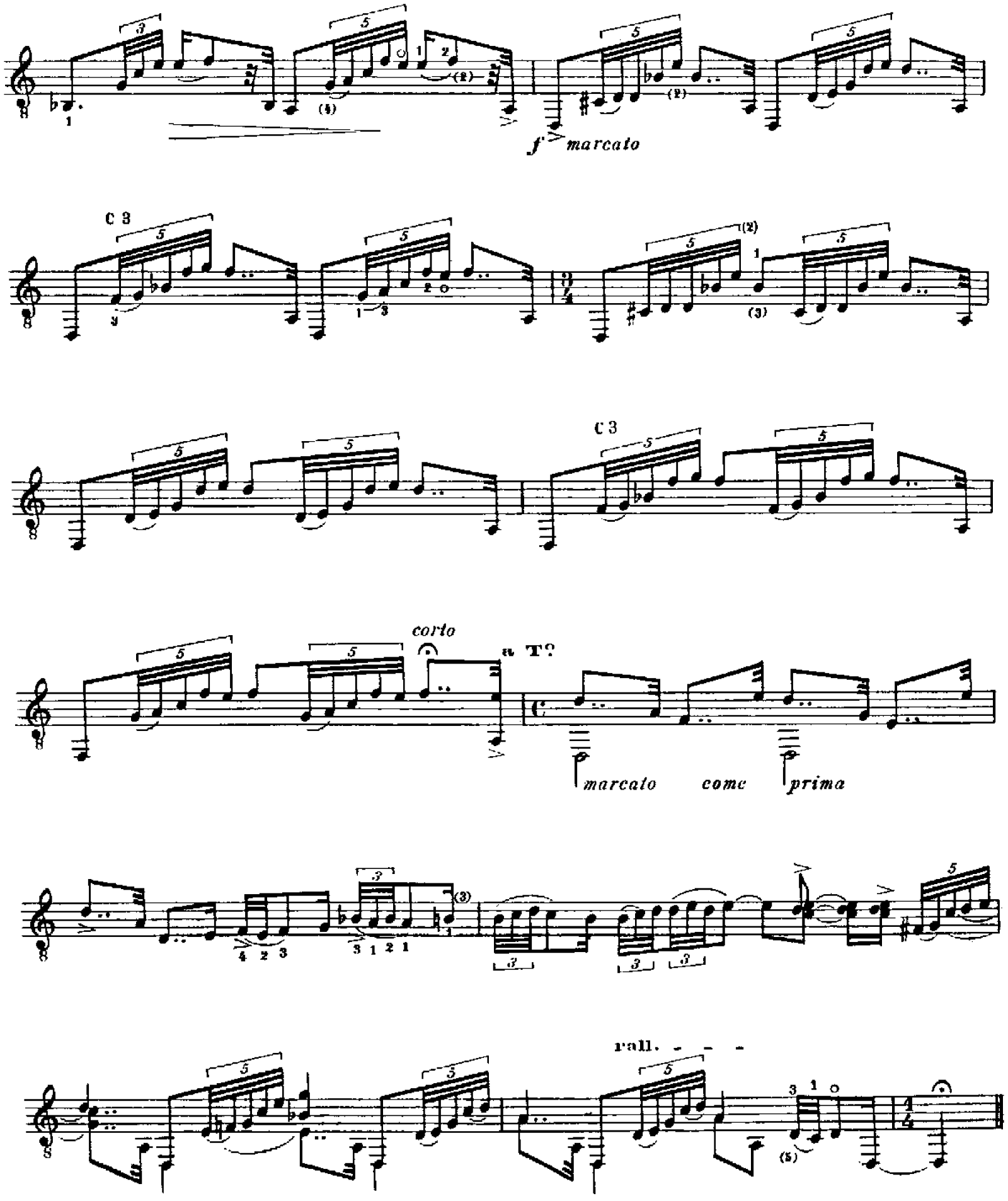
XVI

Pour les ornements

(Para los ornamentos)

Durée totale : 11'10" circa

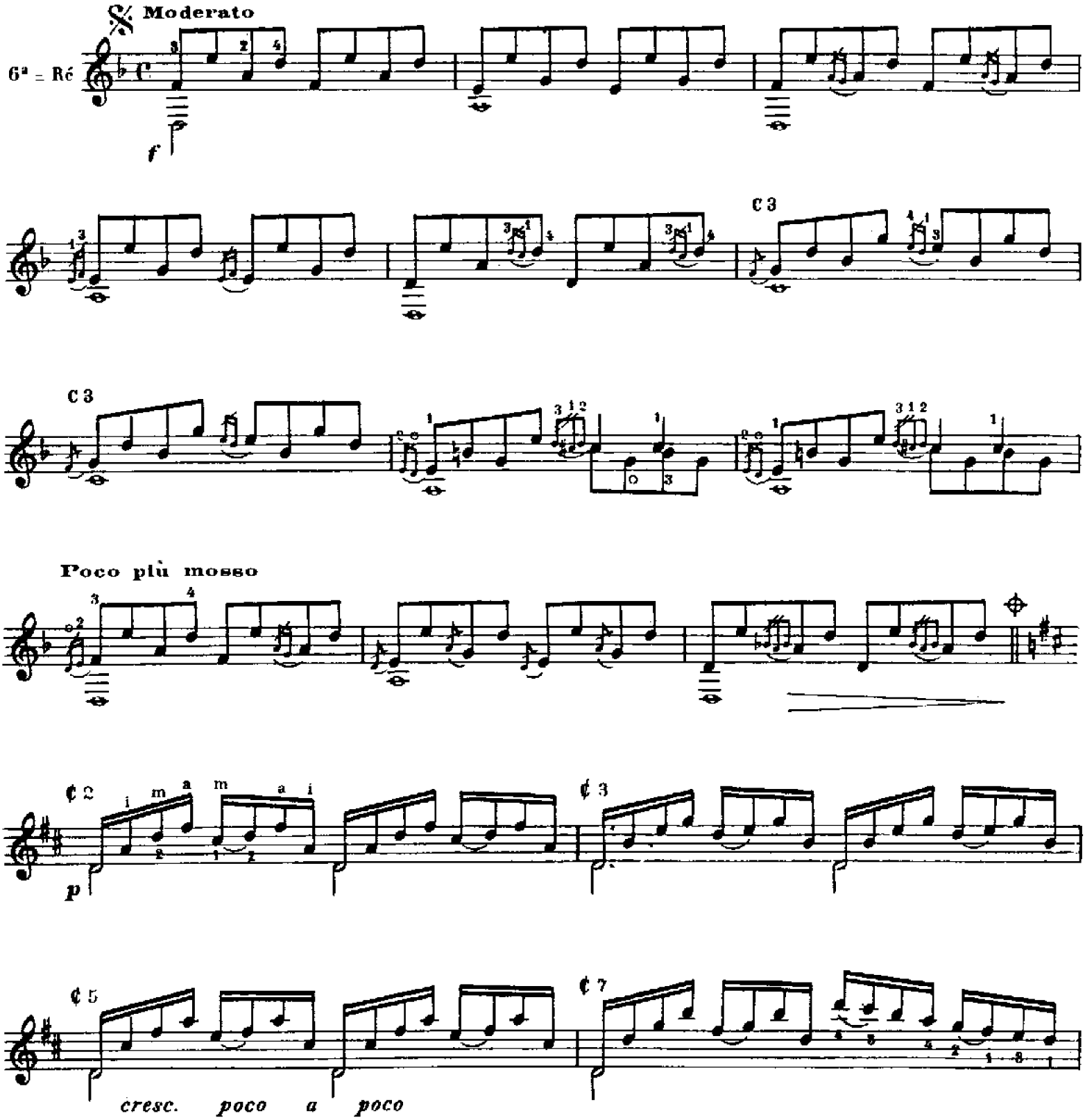


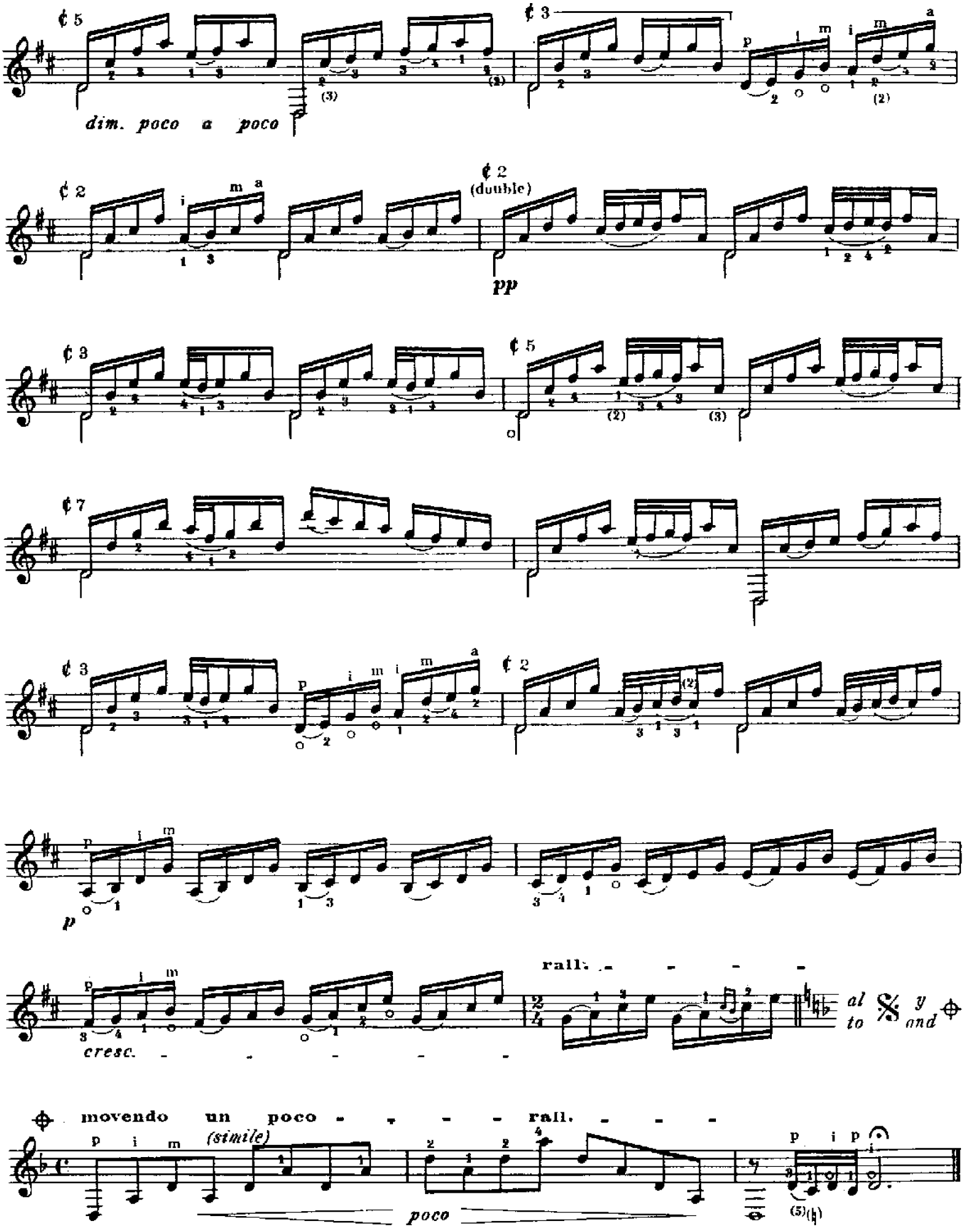

f marcato
C 3
C 3
corto
a Tempo
marcato
come
prima
rall.

XVII

Pour les ornements

(Para los ornamentos)

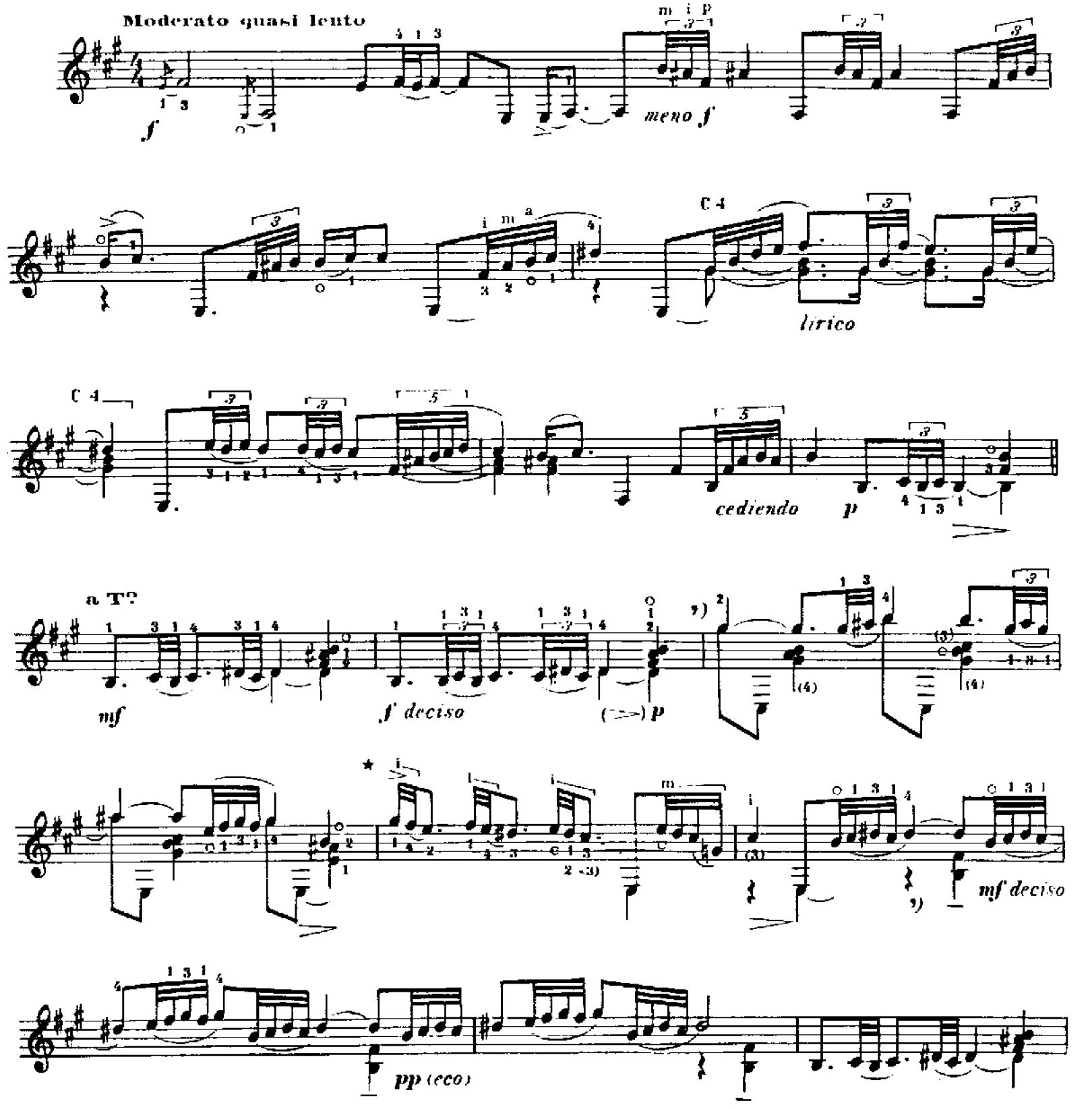



dim. poco a poco
(double)
pp
rall.
al to
y and
movendo un poco
rall.
(simile)
poco

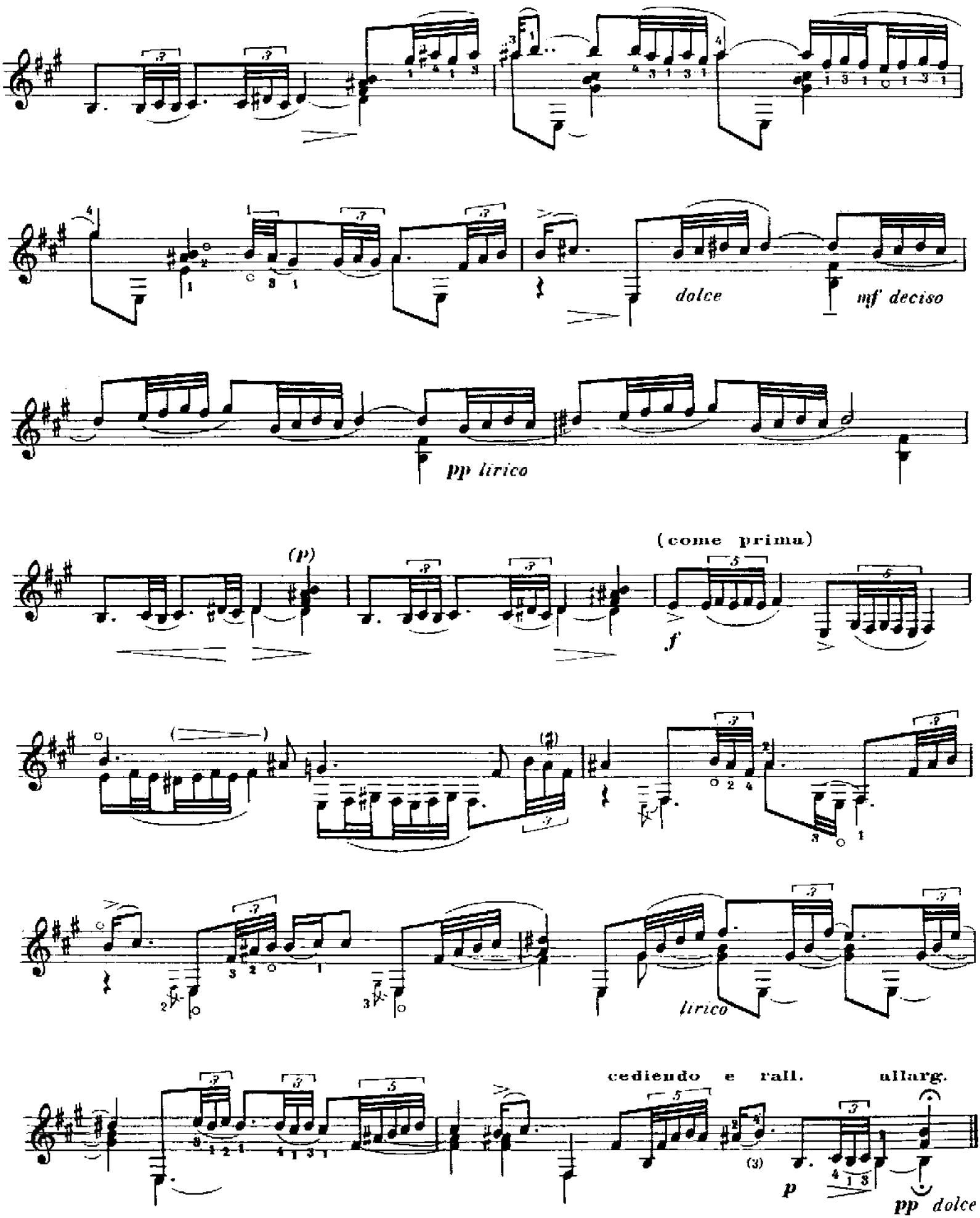
XVIII

Pour los ornements

(Para los ornamentos)



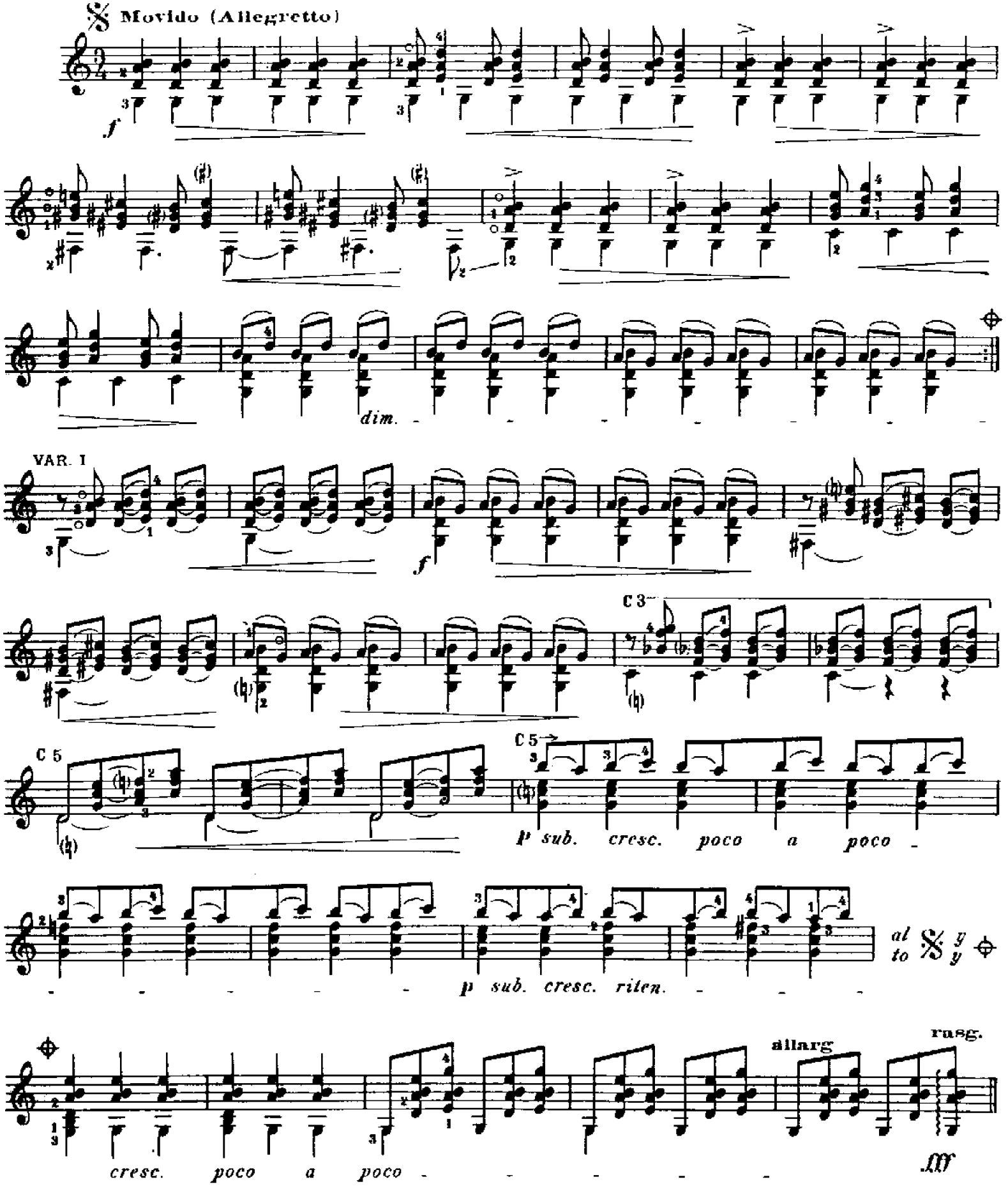
★ Resbalando el "i" quasi arpa.
Slide the "i" (quasi harpa)


dolce
mf deciso
pp lirico
(p)
(come prima)
f
lirico
cedendo e rall.
allarg.
p
pp dolce

XIX

Pour les accords de quatre sons

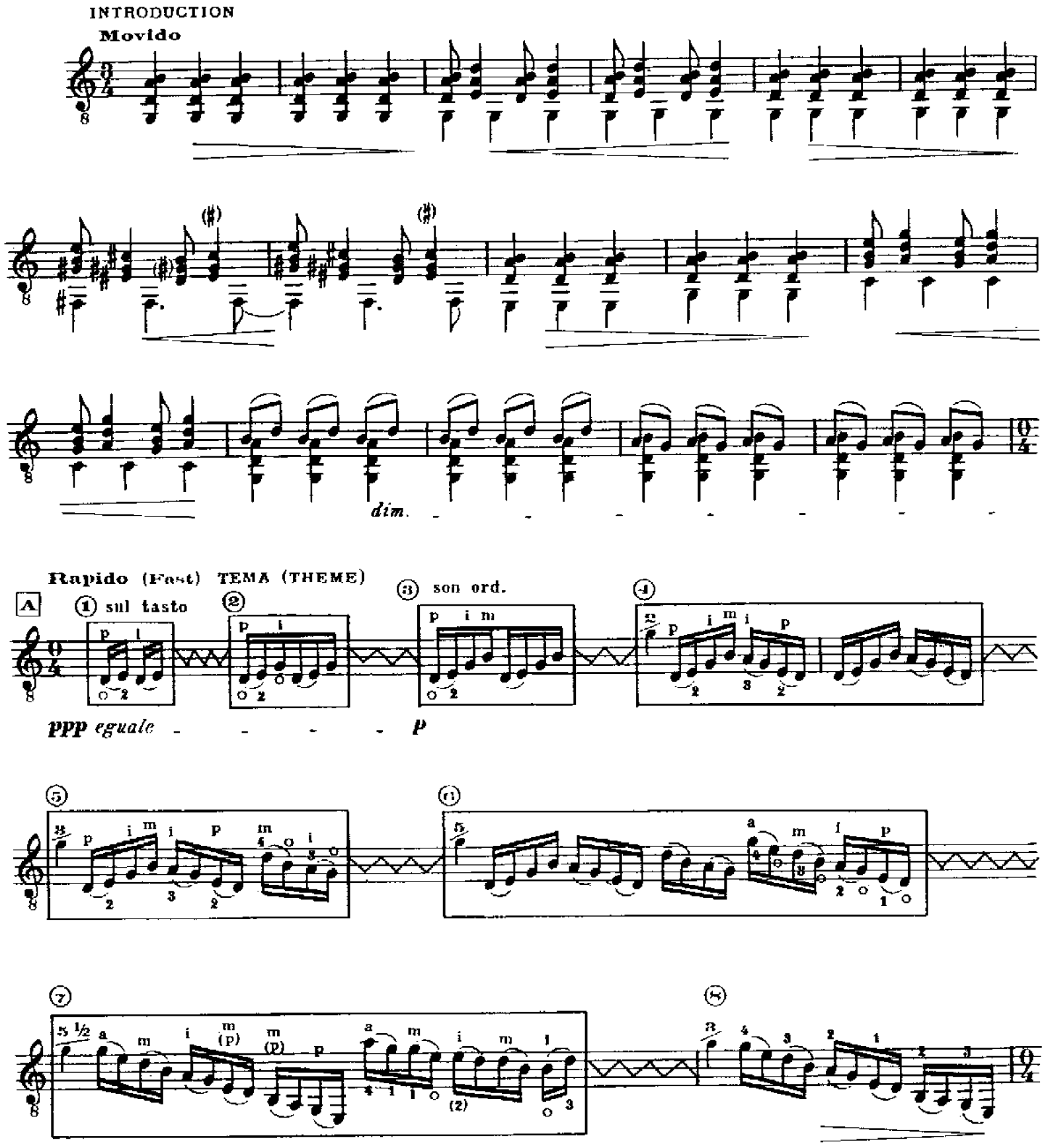
(Para los acordes de cuatro notas)

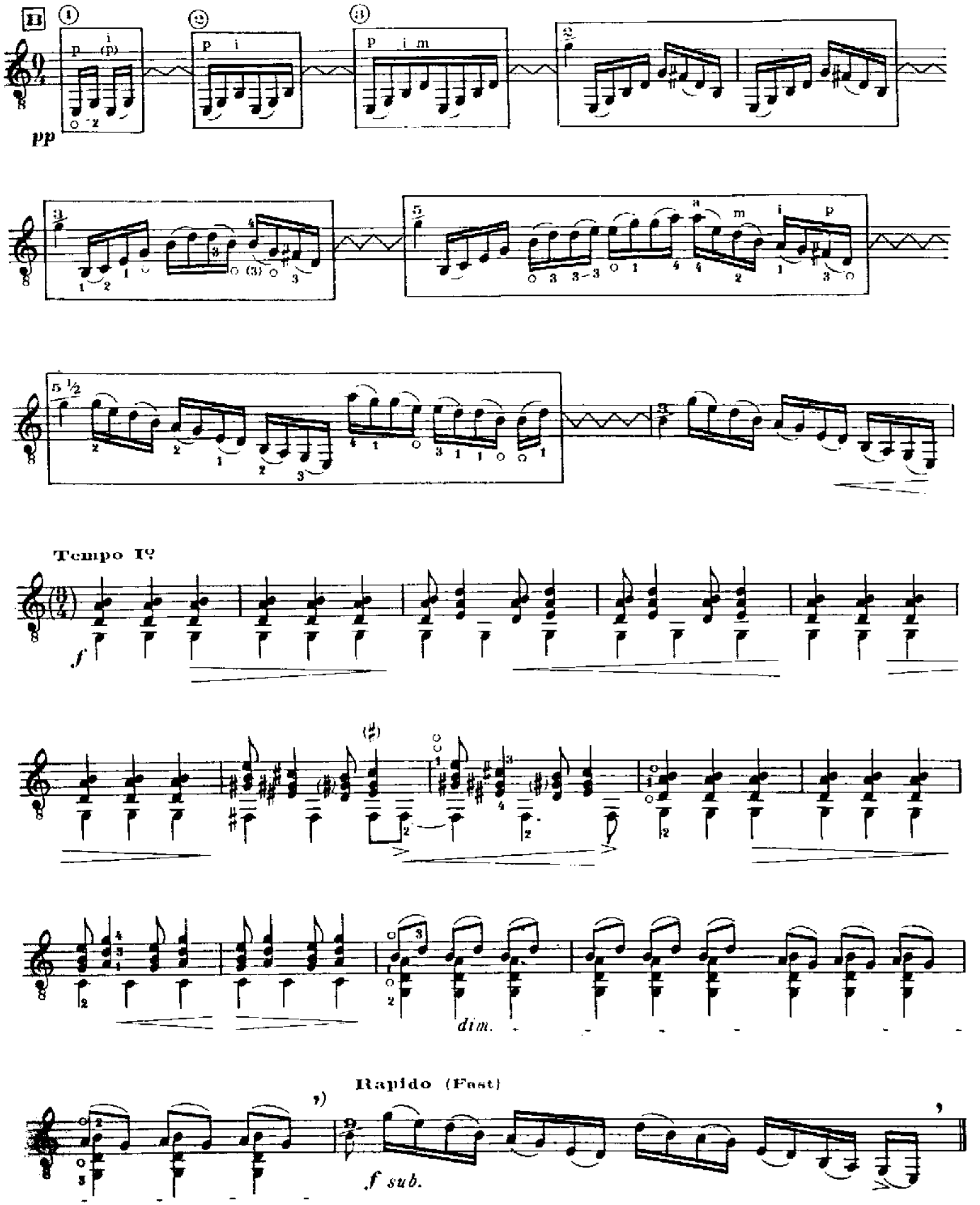


XX

Pour la main gauche et les liés

(Para la mano izquierda y los ligados)




B
pp
Tempo I?
f
dim.
Rapido (Fast)
f sub.

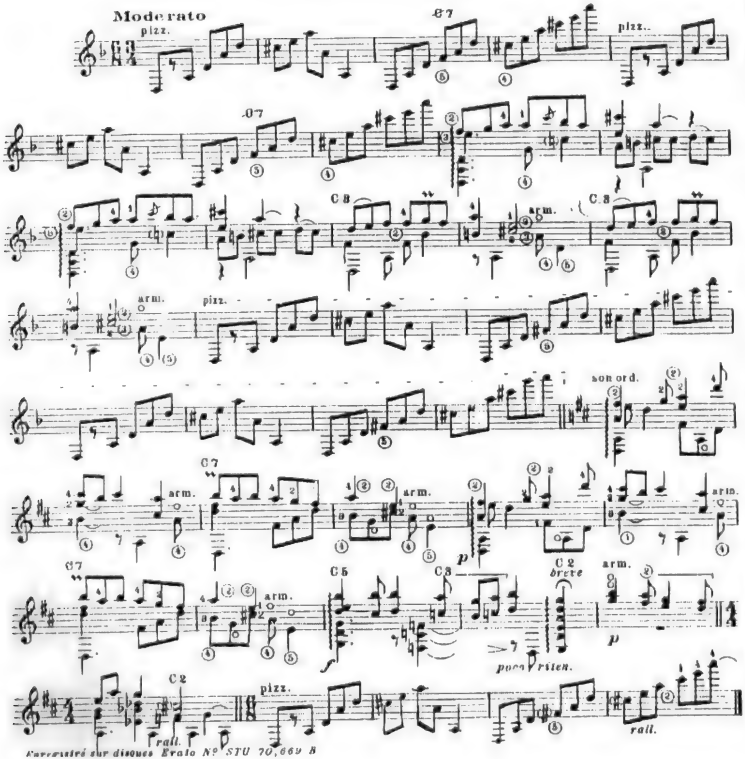
DEUX AIRS POPULAIRES CUBAINS

(DOS AIRES POPULARES CUBANOS)

Leo BROUWER

I. Guajira criolla

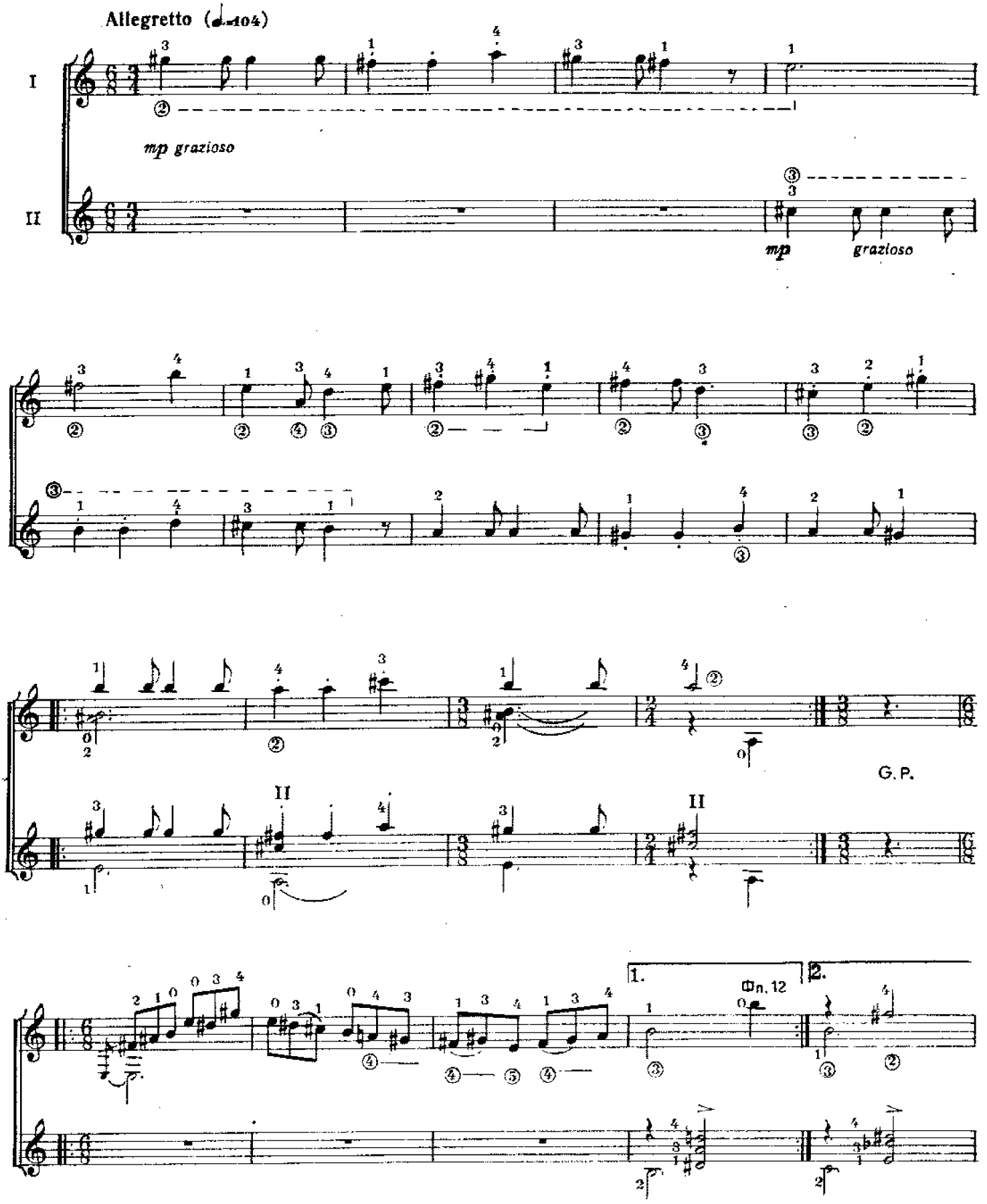
Sur un thème d'Anckerman

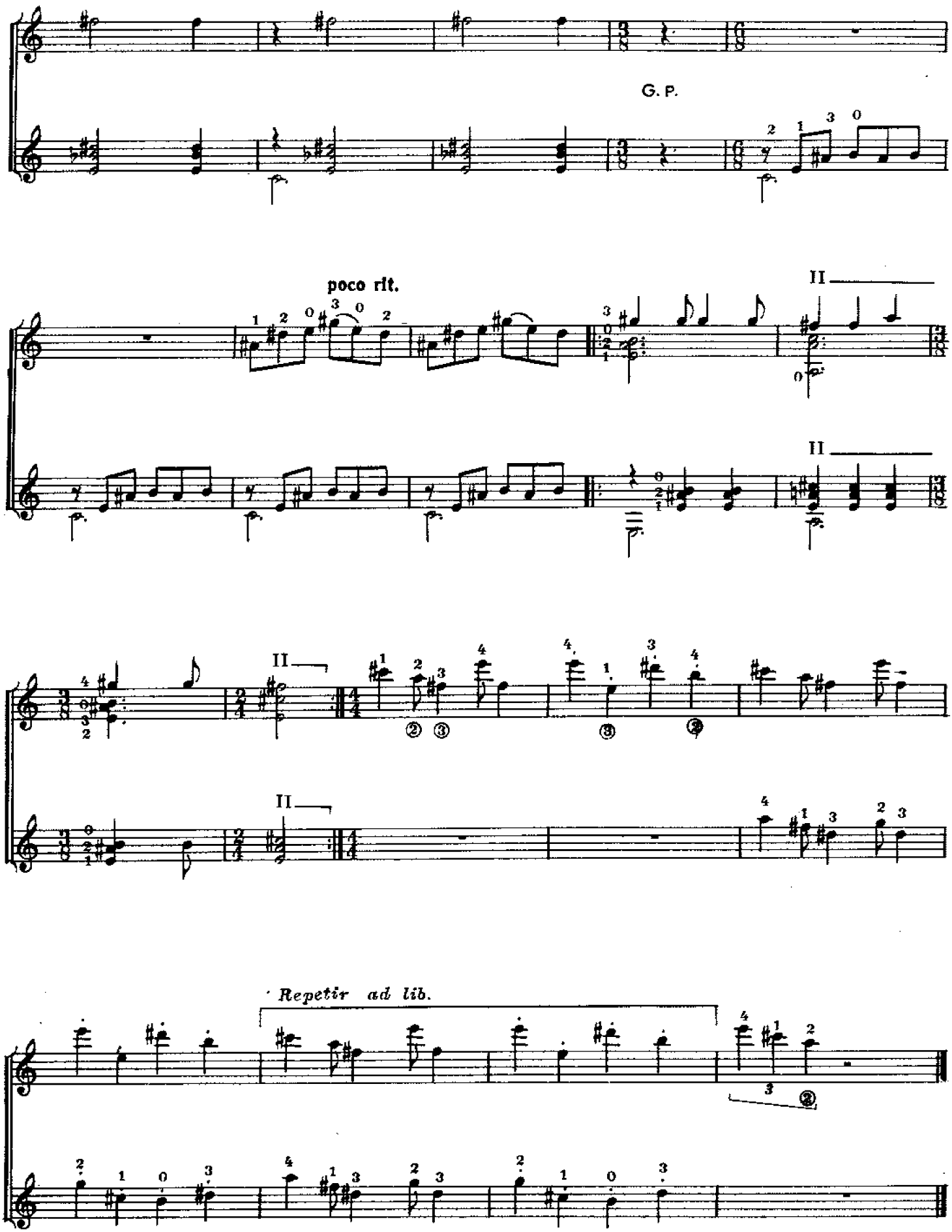


Enregistré sur disques Erato N° STU 70,664 B

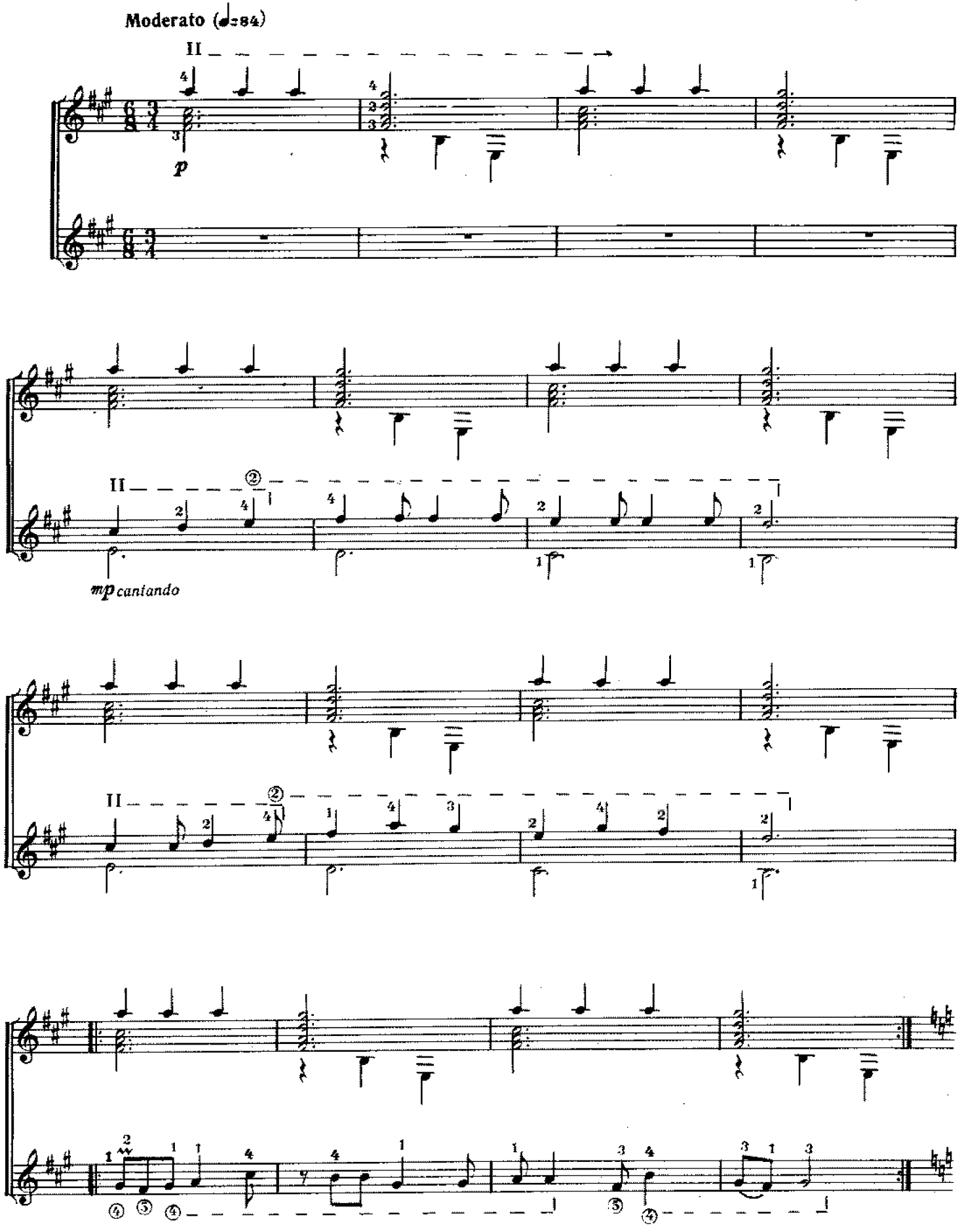
КРЕСТЬЯНСКАЯ МУЗЫКА

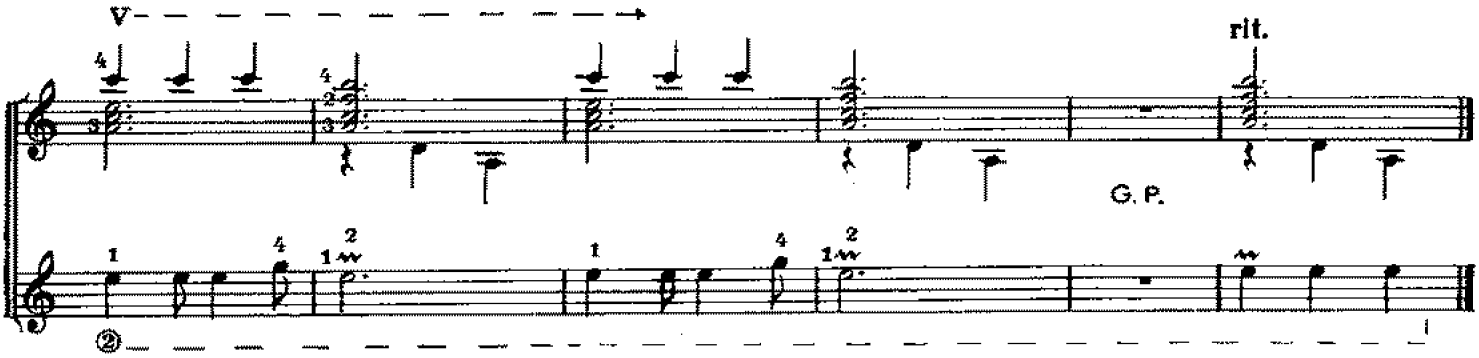
Прелюдия



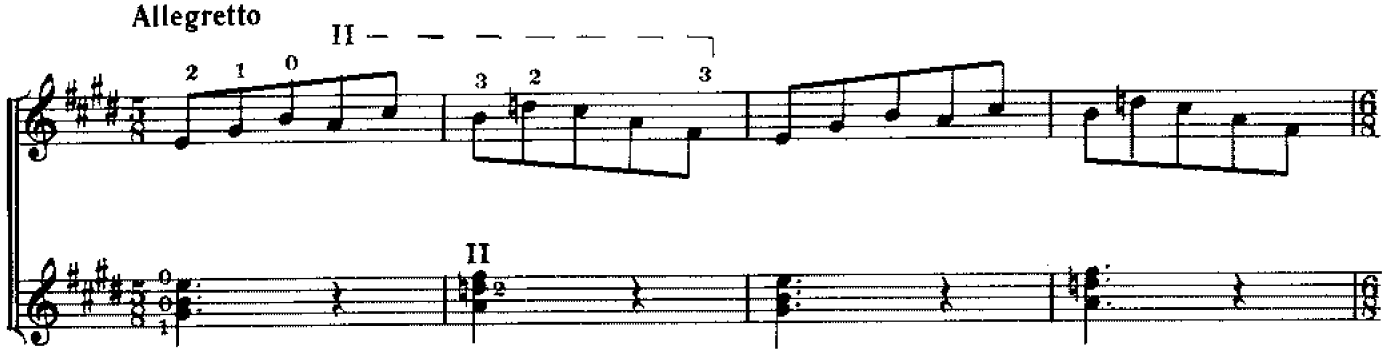

G. P.
poco rit.
II
II
II
II
Repetir ad lib.

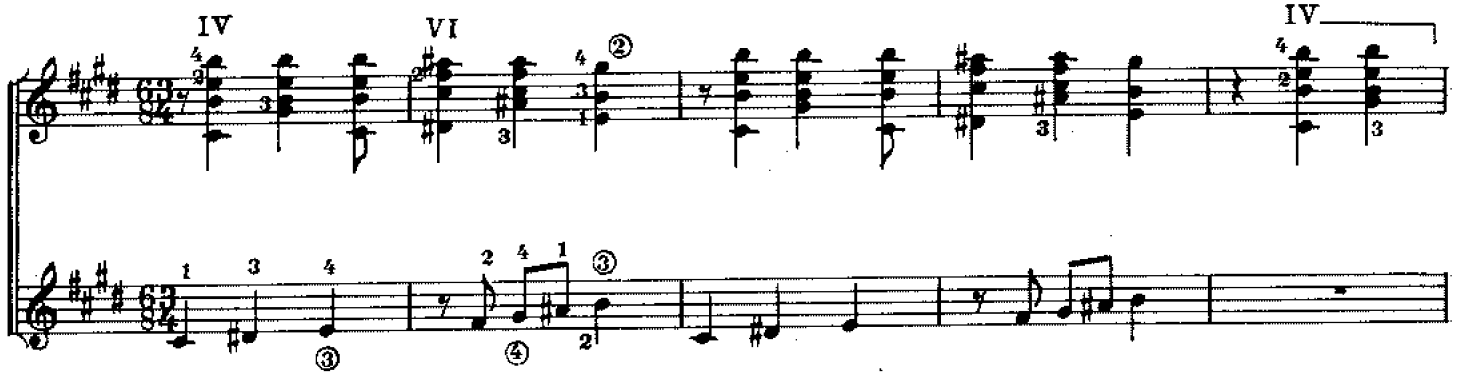
Интерлюдия

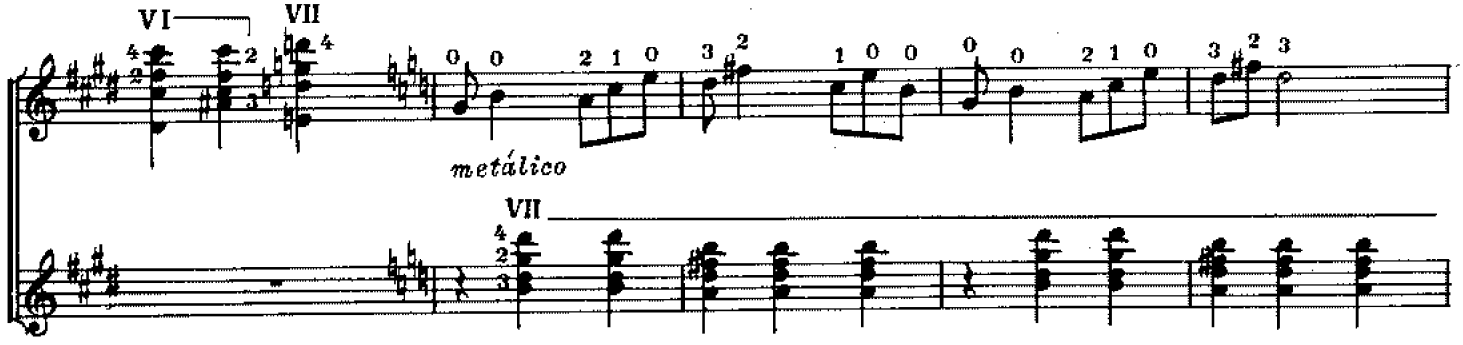


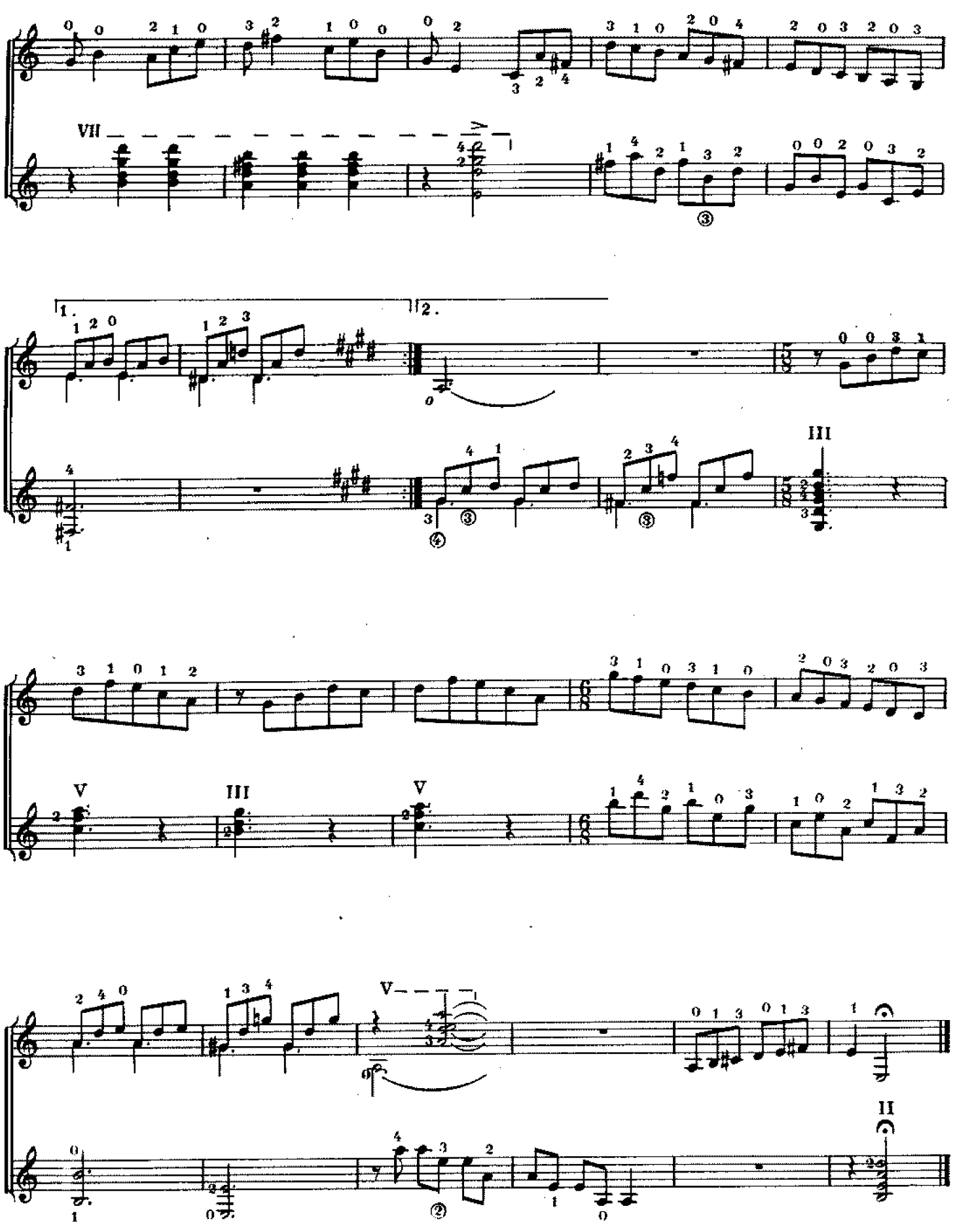


Танец

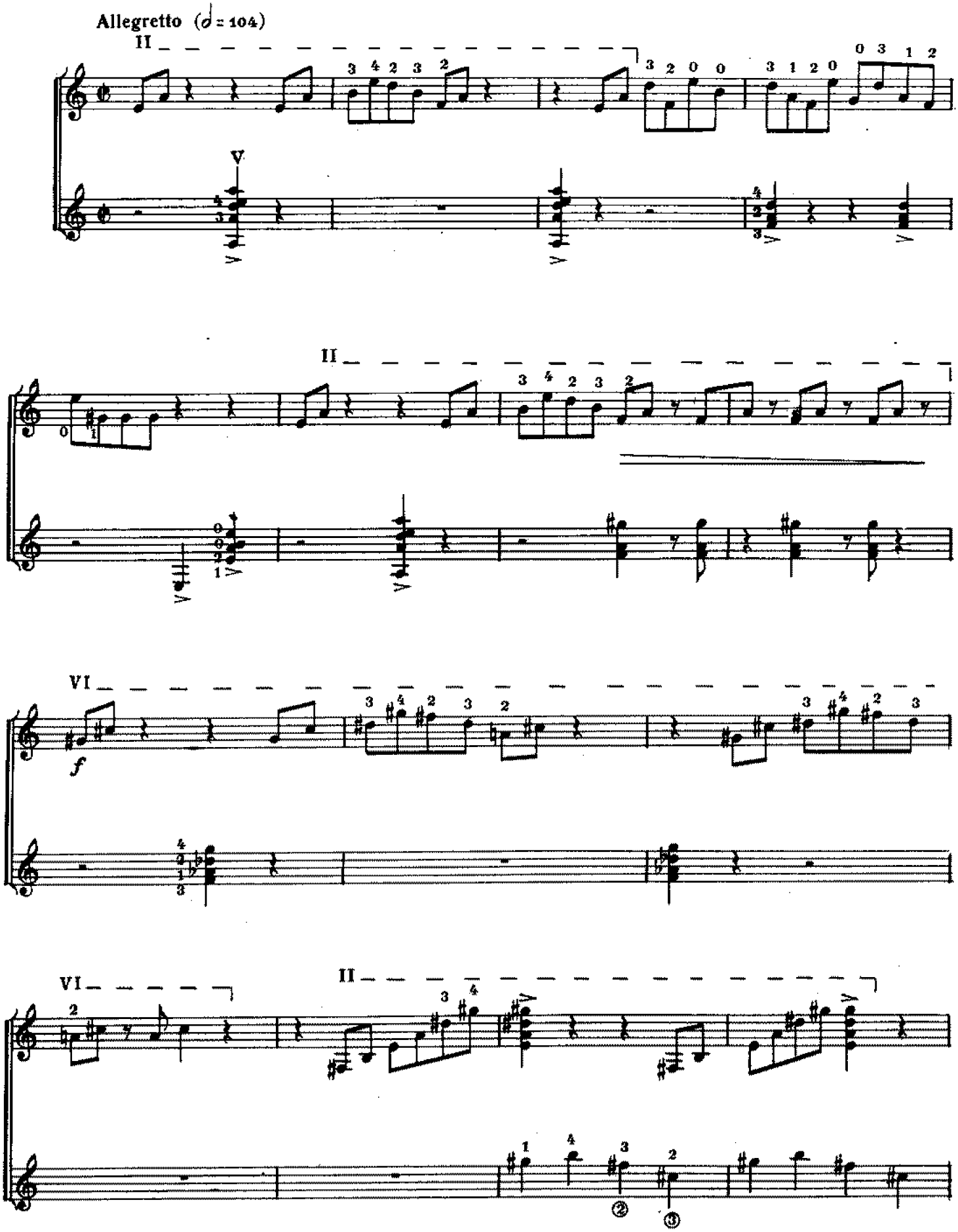


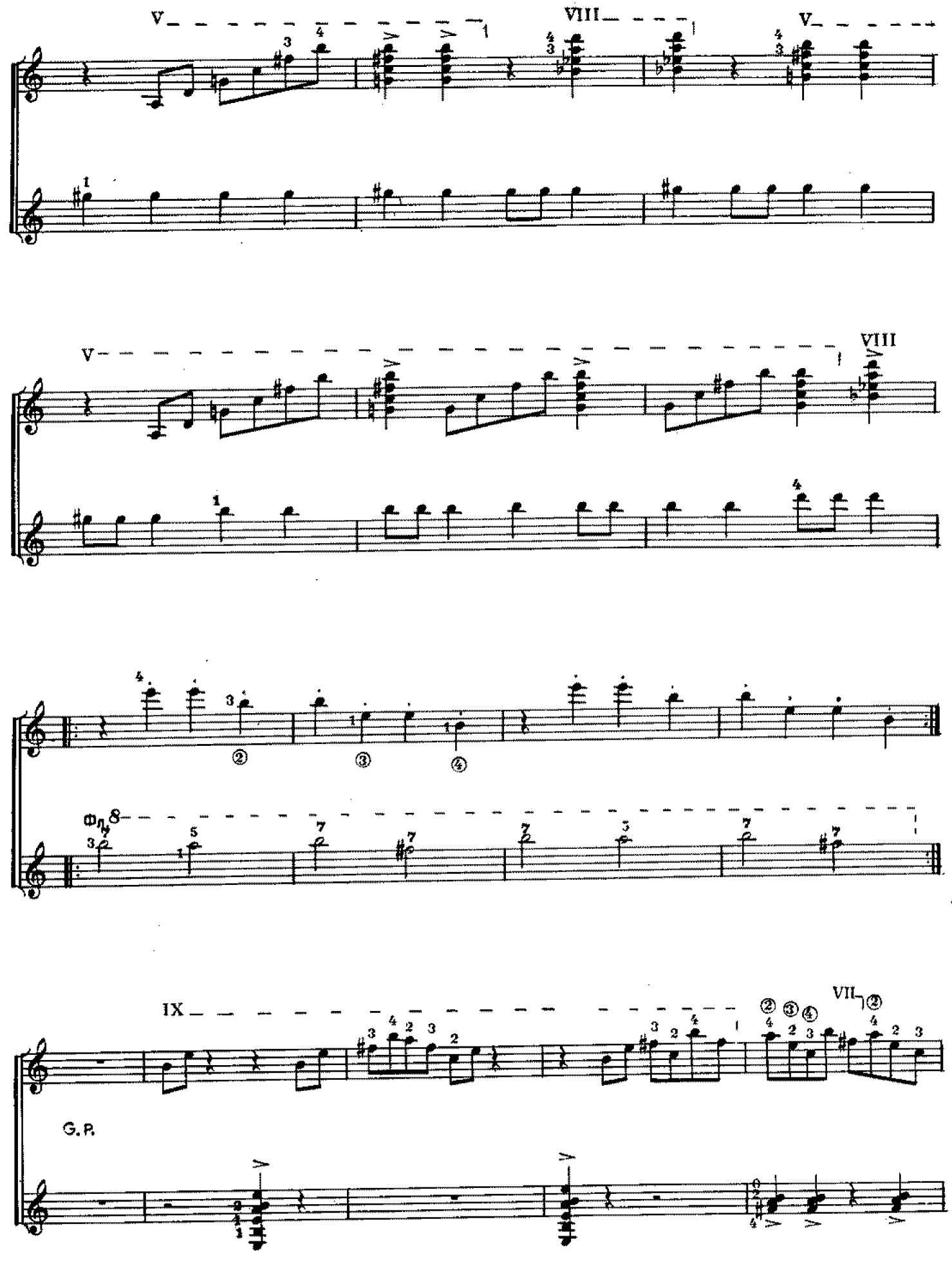


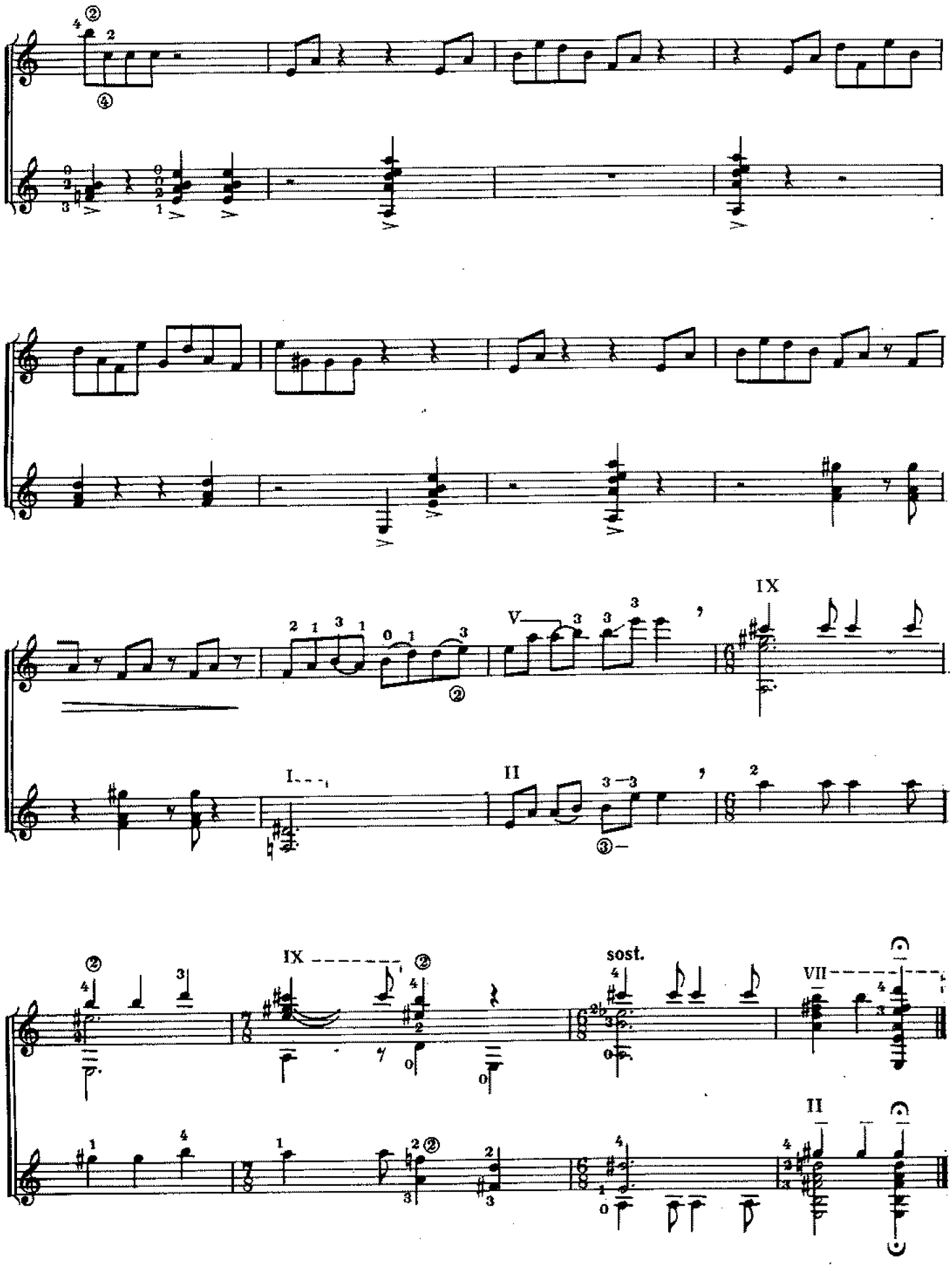



VII
1.
2.
III
V
III
V
V
II

Финал




V
VIII
V
V
VIII
G. P.
IX
VII

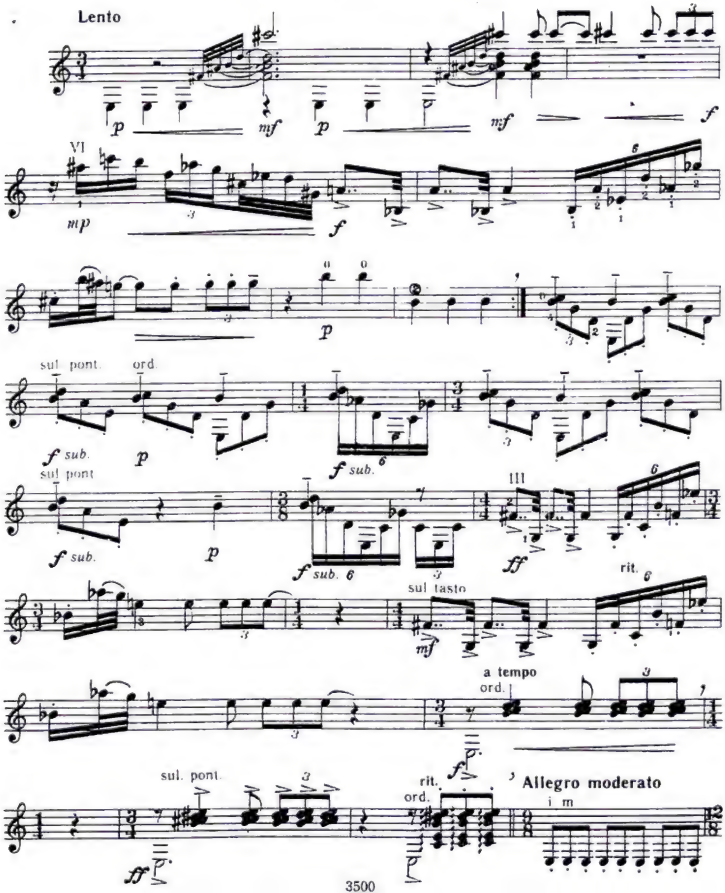

sost.

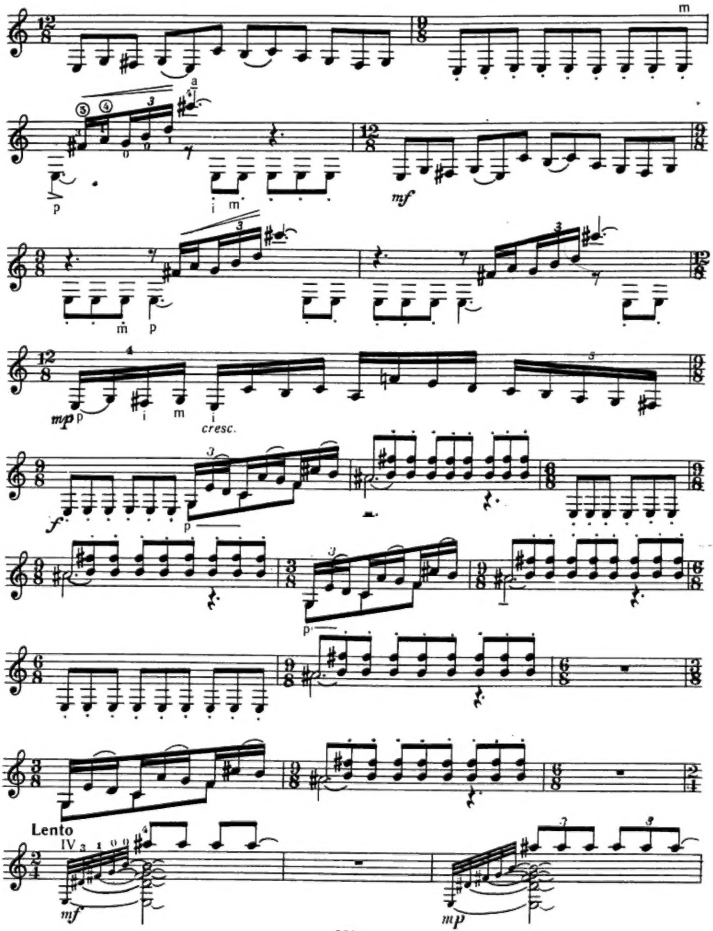
ХВАЛА ТАНЦУ

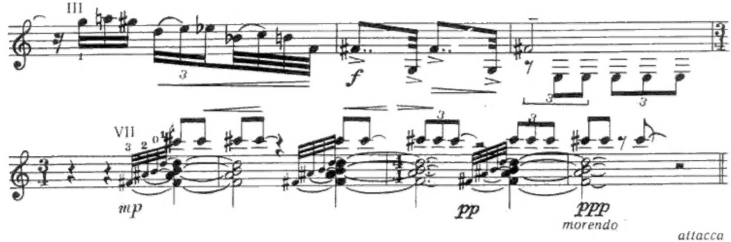
Редакция И. Пермякова

Л. БРАУЭР

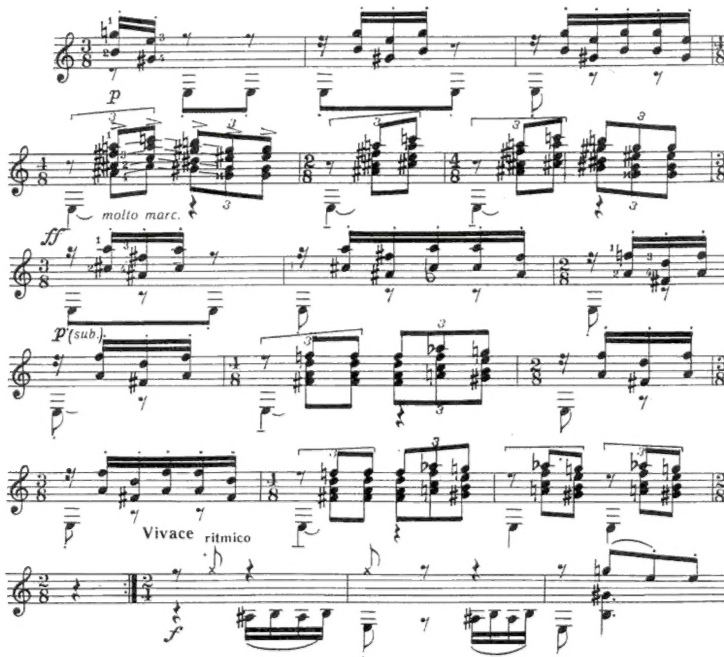
I Lento



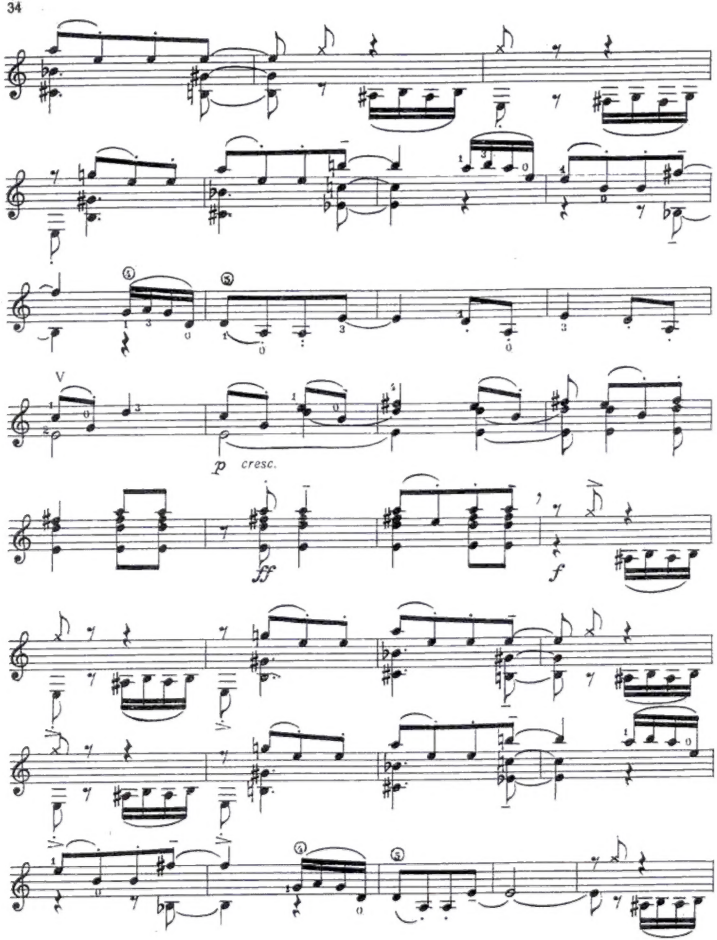

m
p
i m
mf
m p
mp p
i m
cresc.
f
p
p
Lento
IV
mf
mp

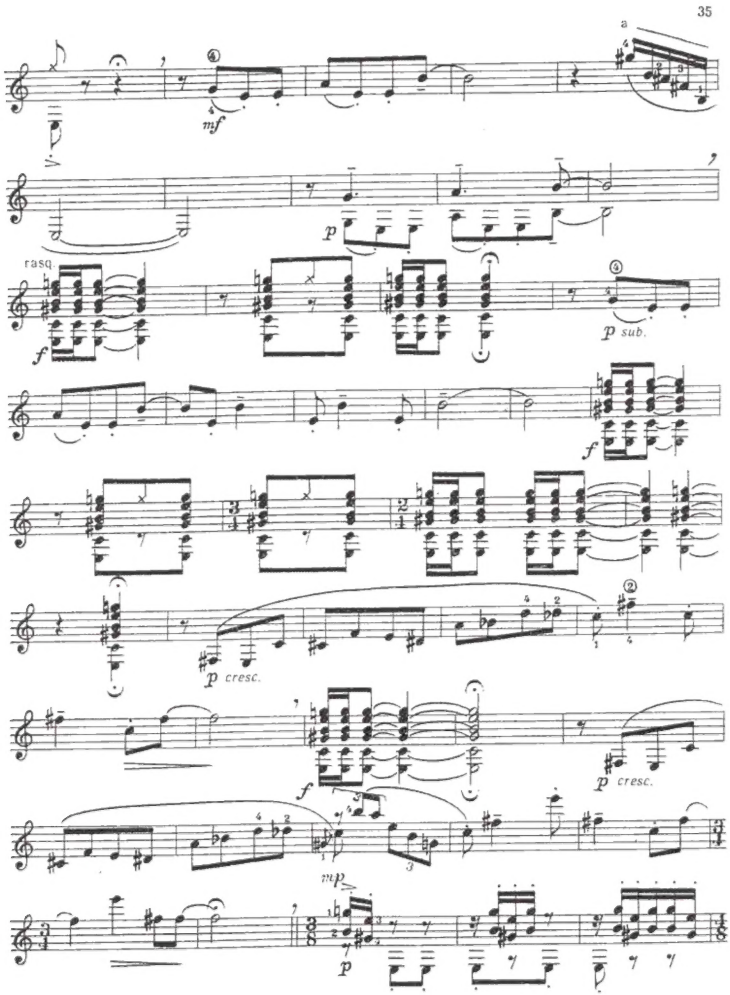


II Ostinato



* Удар по подставке.


V
p cresc.
ff
f


a
mf
p
rasg.
f
p sub.
f
p cresc.
f
p cresc.
mp
p